

**DECEMBER 1953 · ONE SHILLING & SIXPENCE** 





## WALLACE HEATON L

127, NEW BOND STREET, LONDON, W.I.
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## **HAPPY CINE CHRISTMAS**

- PUDDING on a show at Xmas? Whether you use 8mm. or 16mm. you can't have a better projector than a G.B.-Bell & Howell. The 8mm. model with 400 watt lamp costs 653 and the 750 watt 16mm, projector 687 10 0. There is also a new AC/DC 16mm. sound model priced at 6205. Drop us a line for illustrated leaflets and details of our easy payment plan.
- CAKE—it's a piece of—keeping the kids quiet if you and 16mm. cost £2 10 0; whilst in 9.5mm. 30ft. lengths are priced at \$f\_-\$, 60ft. 9/6, 200ft. 32/6 and 300ft. £2 10 0. Buy some for your personal film library and give the children a real Xmas treat.
- YULE love this new Bolex 8mm. camera. It is the Paillard B.8, a real pocket size movie with twin lens turret and many other fine features that enable you to add that extra 'something' to your personal movies. Like all other Paillard products, the B.8 is a precision job and a camera that anyone would be proud to own. Fitted with a Kern f/1.9 lens it is priced at £86 2 C.
- PARTY film shows will be the highlight of the Xmas festivities if you augment your personal pictures with a few carefully chosen films from our library. We have the world's finest selection of films for hire in all amateur sizes—8mm., 9.5mm. and 16mm. silent or sound. Write to-day for full details and our library catalogue.
- SNOW use being upset if your Xmas film show is a your old projector to a modern Specto 500. There is a model for each film size as well as two dual gauge machines. The Specto 500 is excellent value. An 8mm. model costs only £39 15 0, 9.5mm. or 16mm. models £48 10 0, dual 9.5/16mm. £56 0 0, and the dual 8/16mm. £60 0 0. We will take your old projector in part exchange.
  - NUTS, bolts and washers will not drop off any you decide that you cannot afford a new machine, buy a used model from us with complete confidence. Furthermore, our prices are the lowest in the country. Write to-day for free list of second-hand cine equipment and details of our easy payment plan.





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WALLACE HEATON SUPPLY THE GOODS ADVERTISED OPPOSITE



DUAL 8/16mm.

## REWINDERS

(TWO GAUGES FOR THE PRICE OF ONE)

These latest Rewinders feature the usual Premier refinements in workmanship, materials and finish, and are offered at the same price as single gauge models, enabling you to work in two film gauges without further expenditure.

Oak Board on Table Clamp Models

FILM EDITOR (both ends geared) £5 15 0
,, (without baseboard) £5 5 0

REWINDER (2 heads, I geared) £4 4 0

" (without baseboard) £3 15 0

They can be supplied with adaptors for 9.5mm. spools making them UNIVERSAL REWINDERS, at 15s extra.

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Manufacturers of Precision Cinematograph Equipment for 30 Years"

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TREAT YOURSELF TO A 'GEM' FOR CHRISTMAS!

FREE! Send for full information and "Pathéscope Monthly", Ciné Magazine

A modern, well-proved projector giving a new experience in cinema shows at home. Precision built, easy to operate, quiet running—the "GEM" takes up to 900ft, spools and will give a half-hour show while you sit back and watch! Only £37 10 0. See your dealer about it now!

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PRESENTS.

PROBLEMS!





## NORIS 9.5 & 8mm. **PROJECTORS**

9.5MM. — an established favourite having an outstanding performance. Price £19 19 0 or on Easy Pay-Payments. Deposit £5 19 secures.

8MM.—The most reasonably priced 8mm. projector today! £23 2 0 or E. P. Deposit £6 2 0. Prices include smart carrying case.

#### Zeiss Moviscop Ani-8mm. mated Editor £37 4 16mm. Zeiss Moviscop Animated Editor £38 15 9.5, or 16mm. Popular Splicers Ensign Universal Splicer 8/16 Geared Rewind arms, ea. £1 9.5mm. Geared Rewind arms, each 16mm. Diagonal Splicer ... £4 Crater Multiple Plug, six way Gnome Cine Titler ... £7 Gnome Cine Titling letter set £2 £4 17 Weston Master Exposure Meter M. & B. Film Cement ...

ACCESSORIES

FILMS TO BUY
Black & White, 8mm. 50ft.
£1; 9.5mm. 100ft., 19/6d.;
16mm. 100ft. 32/6d.
STUNT MEN—Motor Cycle
acrobatics. CUE CRAZY—
Trick Billiards. WIRE
WONDERS—High Wire Act.
FAIR FUN—A thrill a second. Colour 16mm. 100ft. £6 10 0; 8mm. 50ft. £3 6 0; 9.5mm. 8mm. 100ft. £6. R & W.,

8. & W., 16mm. 100ft. £1 13 0; 8mm. 50ft. £1 1 0; 9.5mm. 100ft. £1 5 0. Walton Glamour Films are just the right thing for the Xmas Party.

Cabarets-de-Paris, Bikini-Girl World Contest, Beauty Brevities, Bikini Bathing Beauties, Sunshine Sweethearts, etc.

VIC.

BOOKS
Focal "How to" Series:—
Film, Direct, Script, Project,
Title, Process, Use Colour,
Cartoon, Edit, Make Holiday
Film: 7/6d. each. Cine
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LSt.: Technique of Film Chart 3/6d.; Cine Almanac 15/-; Technique of Film Editing £1 10 0; Better Colour Movies £2 20; Build your own Projector 12/6d.; Cine Photography for the Amateur £1 2 6; Colour Cinematography £4 4 0; Cine Titling Simplified 3/6d.; Trick Effects with a Cine Cine Fitting Simplified 3/6d.; Trick Effects with a Cine Camera 3/6d.; ldeas for short Film 3/6d.; Exposing Cine Film 3/6d.; Amateur Movies 15/-; Complete Projectionist 10/-; Sound Film Projection £1 1 0; 16mm. Projection 8/6d. Cine Data Book £110; Cine Highs. Tins and Gadgets Cine Hints, Tips and Gadgets 10/6; Manual Narrow-gauge Cinematography £1 7 6. Cinematography £1
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Cinem Cinemass Services Family Movies, Indoors, Mayie Travel, Filming Indoors, Editing and Titling, Movie Projectors, Home Movie Shows: 2/6d. each. Acting for the Stage 6/-; Practical Make-up for the Stage 10/6d.; How to write a Movie 7/6d.; Sound-recording for Films 10/6d.; Art of Film Production 5/-; Photographic Make-up 18/6d.

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BLUE BOOK I/-(Post free)

Film Preservative Reels and Cans complete-

8mm. 200ft. 5/9d.; 400ft. 16mm. 400ft. 8/-; 800ft.

CINE REPAIRS Make sure your projector is all in order for your Xmas show! We guarantee repairs on all cine apparatus.

8850 LONDON, S.W.I.

## DOLLONDS

## Cine Service

#### SECOND-HAND CINE CAMERAS

8mm. Keystone K/8, f/2.5 ctd. lens and lin. f/2.5 Tele-Wollensak, case .

With 20mm. f/1.5 Dallmeyer, and 3in. f/3.5 ...£125 0 0 Dallmeyer, case

16mm. Agfa Movex, f/I.5 Dallmeyer, 2-speeds, case ... £27 10 0

16mm. Siemens F2 Magazine 1/1.5 Dallmeyer, Multi-focal viewfinder with parallax compensator, case, 4-speeds £65 0 0

16mm. Bell & Howell 70DA 15mm. f/2.5 W.A. lens; lin. f/1.5 Cooke; 3in. f/4 Cooke, Mayfair case ...£150 0 0

16mm. Cine Kodak Magazine, 1/1.9 £57 10 0 3-speeds

16mm. Bell & Howell 70 DL lin. f/1.9 Comat; 2.8in. f/2.3 Cooke Panch-£275 0 0 rotal. As new

16mm. Bell & Howell Standard 70, f/3.5 lens ... £37 10 0 2-speeds, case

8mm. Paillard Bolex H/8 12.5mm. f/1.5 Kino-Plasmat; 25m Trioplan, 35mm. f/2.8 Trioplan, cas 25mm. f/2.5 case

#### **NEW CAMERAS**

16mm. G.B.-Autoload 603, f/1.9 Cooke Comat, 5-speeds £90 0 0 8mm. Paillard L/8, f/2.8 coated Yvar, 4-speeds, 8mm. G.B.-Viceroy 605-T, turret head, f/ coated Mytal, 4-speeds .... ... £62 18 9 8mm. Cinemaster II, f/2.5 coated Wollensak, £30 0 0 3-speeds. Shop soiled ... £30 0 6 8mm. G.B.-Sportster 605, f/2.5 coated Mytal ... £52 0 2 4-speeds

#### MISCELLANEOUS ITEMS

8mm. Kodascope 80 Projector, 300-watt lamp £24 0 16mm. Specto Projector, 100-watt lamp, case £19 10 0 lin. f/2.7 Cooke lens, for Sportster ... £7 10 0 lin. f/1.9 Dallmeyer lens, in focusing mount 3in. f/4.5 Kodak Telephoto lens, for Kodak BB £5 0 
 8 and 16mm. Craig Splicer
 £2 10

 40 x 30in. Self-Recta Silver Screen
 £2 10
 Junior old model

## I. Tottenham Court Road

LONDON, W.I.

Tel.: MUSeum 0852, Ext. 5

#### SECOND-HAND PROJECTORS

8mm. Home Kodascope, 200-watt, case. Good £27 10 Smm. G.B.-Screenmaster 606, 400-wat, transformer, case. V.G. cond. £48 10 0 9.5mm. Pathe Ace, with motor and Super Attachment. V.G. cond. £9 9 0 9.5mm. and I6mm. Specto Dual Standard 100-watt, good condition £29 10 0 8 and 16mm. Paillard G/816, 2in. and lin. lenses. Case, V.G. cond. ... 655 0 0



This projector remains in its case : it may be controlled in its case (Speed, focus, etc.) Just plug in ; open the lens port-hole; thread the film; and start the show Fitted with f/1.4

Dralotar lens; built-in transformer; 80-watt lamp; electric cable and plugs. Weighs only 13lb. £29 19 6.

#### SECOND-HAND CAMERAS

8mm. Cine Kodak 8/20, f/3.5 Anastigmat. Very good condition ... £19 10 0 8mm. Cine Kodak 8/55, f/2.7 coated Ektannon. V.G. condition .. £31 10 0 4-speeds V.G. cond. ... £36 10 0 9.5mm. Pathe H, f/2.5 lens. V.G. cond. 16mm. Cine Kodak Magazine, f/1.9 lens, lens, case. Very good condition ... £52 10 0 16mm. Bell & Howell Filmo, 100ft., f/3.5 Cooke,



case. Good condition ...

9.5mm. "SON" PATHE SOUND PROJECTOR

Fitted with 900ft, spool arms. Projects sound and silent 9.5mm. Cine film. 10in. speaker is included. Complete with case £78 0 0 Or deposit of £19 10 0 and 6 monthly pay-ments of £10 4 9. Or 12 at £5 7 3. Or 18 at £3 18 1.

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## DOLLONDS

## Cine Service



PAILLARD B-8 8mm. TWIN-TURRET MODEL new model which you will immediately recognise as the twin-turret version of the famous L-8 camera. This new B-8 features: rapid interchange of lenses; easy loading; camera be fully wound quickly; seven speeds and single shots; Variable optical viewfinder may be set for 12.5, 25 and 36mm.,

requiring no masks. Complete with f/1.9 coated lens in focusing mount. £86 2

f/2.8 "Yvar" Telephoto, coated, 36mm. focusing mount for Paillard B-8. SECOND-HAND 16mm. CAMERAS Keystone A/12, f/1.9 Wollensak, excell condition ... £95 0 Revere, f/1.9 lens, case, excellent condition excellent condition £87 10 0 £35 0 0 Cine Kodak Magazine, f/1.9 coated lens, case Very good condition ... ... £72 16 0
Cine Kodak E, f/3.5 lens. G. cond. ... £35 0 0
Cine Kodak Magazine, f/1.9 lens. Good ... £62 10 0 ... £27 10 0 condition Cine Kodak BB, f/3.5 lens, case

Ensign Kinecam, f/1.9 lens, case. Good con-Cine Kodak Magazine, 25mm. f/l.9 lens; 63mm. Telephoto lens; 15mm. Wide-angle lens focus finder, case. Very good condition Wide-angle

£110 0 SECOND-HAND 9.5mm. CAMERAS Pathe Motocamera, f/3.5 lens ... £14 10
Pathe Webo, f/1.9 lens, case ... £27 10
Pathe Motocamera, f/2.9 lens, case £15 15

SECOND-HAND 8mm. CAMERAS
Siemens B, f/2.8 lens. G. cond. ... £22 10 0
Cine Kodak Magazine, f/1.9 lens, case. Very good condition ... ... £57 10 0 Paillard L/8, f/2.8 coated Yvar, 4-speeds, £45 0 0 Paillard L/8, f/1.9 coated lens, 4-speeds, case

£60 0 .. £15 15 .. £29 10 Very good condition ...

G.B.-Autoload 603, f/1.9 coated Super Comat

Cine Kodak Royal, 16mm. f/1.9 coated lens, case ....£112 12 6

Cibrio Da, Tollilli, Circultur licad, 171.7 coaced
lens, case
G.I.C., 16mm. f/1.9 coated lens £59 17 6
Revere 50, 8mm. f/2.8 coated lens £38 15 0
Paillard L/8, 8mm. f/2.8 coated Yvar, 4-speeds
£55 13 0
G.BSportster, 8mm. f/2.5 coated Mytal,
4-speeds, case £52 0 2
G.BViceroy, 8mm. tri-turret head, f/2.5 coated
Mytal, 4-speeds
Eumig C/3, 8mm. f/1.9 coated lens, E.R. case
£76 17 0
Cine Kodak Magazine, 8mm. f/1.9 coated lens,
case £99 7 6
Zeiss Movikon, 8mm. f/1.9 coated Movitar,
single speed FAA 1 9
single speed £66   8  Dekko, 8mm. f/l.9 coated lens £33 0 0
CINE PROJECTORS
G.BScreenmaster 606, 8mm. 400-watt lamp;
universal voltage. New £63 0 0
Specto 500, 8mm. 500-watt lamp; universal
voltage. New £39 15 0
voltage. New £39 15 0 Kodascope 8/30, 8mm. 100-watt lamp. Good
condition £12 10 0
condition
Siemens, 16mm. 250-watt lamp £30 0 0
Paillard G/16, 16mm. 500-watt lamp. Good con-
ramard o/10, 10mm. 300-watt lamp. Good ton-
dition
Dralowid Porta, 8mm. 80 watt lamp. New
£29 19 6

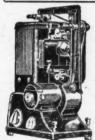
G.B.-70-DE, 16mm, tri-turret head, f/1.9 coated

MISCELLANEOUS ITEMS lémm. Haynor Animated Viewer.

10mm. Haynor Animated Viewer, G. cond.
410 10 0
35mm. Strip Carrier, for Aldis. New £3 10 0
2 x 2in. Leitz Slide Projector ... £22 10 0
Voigtlander Universal Zett model S, with
10cm. f/2.8 lens, slide and film strip carrier,
2½in. sq. adapter, 15cm. f/3.5 lens, 250-watt
1amp and case. New ... ... £65 0 6

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Slightly shop soiled Soundmirror Magnetic Tape Recorder. Perfect reproduction of speech and music from one instrument to a

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#### Specto **Projectors**

are the best value today and each film size is served by a separate model. Models quoted are 500 watt, A.C./D.C., 900ft. spool arms, 8mm. Model, £39/15/0; 9.5mm. £39/15/0 ; Model, £48/10/0; 16mm. Model £48/10/0. Dual 9.5/16mm. Model, £48/10/0 ; £56.

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WE EXTEND OUR MOST SINCERE WISHES TO OUR HUNDREDS OF NEW AND OLD CUSTOMERS AT HOME AND OVERSEAS FOR A VERY HAPPY (MOVIE) XMAS AND THANK THEM SINCERELY FOR THEIR PAST AND CONTINUED SUPPORT.

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## PROFFITTS

BRITAIN'S LEADING
TEMPUS

XMAS COMES BUT

Yes indeed tempus really does fugit especially as far as the cine enthusiast is concerned for come summer, autumn or winter there is always some aspect of his hobby to keep him fully pre-occupied and for him the seasons roll on only too quickly. Especially at Xmas time the home cinema is a source of constant joy and pleasure whether you are content to hire films or go the whole hog and make your own personal family films, and now at Xma surrounded by your own family circle possibly augmented by relatives from near and afar you can evoke those pleasurable memories of the past with lifelike realism on your own screen.

PROJECTORS, MAGNETIC TAPE RECORDERS, CINE CAMERAS, FILMS
O.K. FOR ALL THE THRILLS OF SOUND—WITH ANY OF THESE PROJECTORS



The only currently produced sound projector for AC/DC supplies without the need of an external transformer, resistance — built in or otherwise. Embodying the features of the world famous 621, the 626 weighs only 35½lbs., has a 750 watt lamp and an 8 watt amplifier.

Price £205. or £41 deposit. Balance



Unique light weight, extremely quiet running projector—750 or 1,000 watt lighting, 12½ watts output. Projector housed in speaker lid when not in use. Price £257 10 0 inclusive Standard transformer. Standard Universal Stylist for A.C. mains, 4½ watts sound £192 10 0 complete. Stylist Educational direct mains. A.C./D.C. 4½ watts output £180.



PATHE SON 9.5mm.
Suitable for home or small hall use, the Son projects your own personal silent films or hired films with extreme clarity of both picture and sound.

Price only £78, or £15 12 0. Balance 24 months.



B.T.H. 401 16mm. SOUND

This new machine has all the attractions of its predecessor PLUS 30 watt amplifier, extremely quiet running (blimp unnecessary), new designed sound head and optical giving high fidelity reproduction. The 401 is a winner at £235 absolutely complete, or £47 deposit.



G.B.-B. & H. MODEL 621 16mm.

Suitable for home or small hall. Sound output II watts, 750 or 1,000 watt lighting, still picture and reverse motion. Superbly finished and constructed the 621 costs £264 inclusive of speaker and transformer. £32160 deposit secures.





EKCO MAGNETIC SOUND UNIT

Representing the cheapest yet most efficient magnetic unit on the market. Designed for use in conjunction with the incomparable Victor sound projector. Sound quality with this unit is a revelation. Conversion from magnetic to optical sound is effected simply by replacing the magnetic head with the standard Victor optical head—a matter of seconds.

2264 inclusive of speaker and transformer. £52 160 deposit secures.

Price of the unit £57 15 0 or dep. £11 11 0. VICTOR 16mm. PROJECTOR £239 0 0. OR COMPLETE WITH MAGNETIC UNIT £295 0 0.

## 

## OF BOLTON

CINE SPECIALISTS

#### ONCE A YEAR!

Be you beginner or advanced worker, it is our sole pleasure to assist you to the best of our ability, and if you have never owned a cine camera before why not have your first film record of your Xmas party this year? Take it from us, untold pleasure will be yours in the years to come . . . we have also huge stocks of projectors, screens, etc., magnetic tape recorders, cine cameras, films for purchase outright, film library (silent and sound). In fact everything for the enthusiast to ensure complete success this Xmas and for many Xmas's to come!

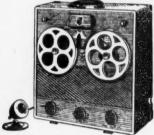
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BAIRD MARK II NOW ONLY 59 GUINEAS including mike and tape. Features include frequency response of 50/10,000 cycles. Inputs for mike and gram/radio, rapid rewind, twin track recording giving one hour, \$\frac{1}{2}\$ watts output in push pull, easily portable. \$\frac{2}{2}\$ deposit secures.



#### GRUNDIG REPORTER

Special features of this popular recorder include push button controls, dual speeds, twin track, wide frequency response, condenser microphone, portability. Price with microphone and tape £84 or deposit £10 10 0.



### THE SENSATIONAL NORIS 9.5mm. Projector

NORIS 9.5mm. Projector At last a sprocket driven projector approved by Film Libraries ev. 7 where, the price within the reach of all pockets. 300° film capacity, 100 watt lighting for AC/DC mains, separate motor lamp controls, etc. Price £19 19 0 inclusive of attractive fibre case or deposit £3 19 10.



SPECTO 500
For honest-to-goodness value for money the Specto is unbeatable. Machines in stock single and dual gauges from £37 10 0 to £60 0 0. Illustrated brochure on application.



G.B.-B. & H. 606 8mm.
The ideal companion to the Sportster cine camera. Fast auto-rewind, still picture device, suitable for AC/DC supplies, geared take-up and take-off arms, 400 watt lamp, etc. Price £63, or £12 12 0 deposit.



#### PATHE H MOTOCAMERA 9.5mm.

Filming indoors this Christmas or any other time with this camera with the aid of a little supplementary lighting is simplicity itself. Fast f/2.5 field focus lens, strong clock-work motor, etc. Price 226 10 0 or £5 6 0 deposit.

#### THE 'GEN' PANEL

- Films on Hire Purchase. Send for details of our amazing offer. Augment your private collection NOW in time for Christmas.
- Our new cine catalogue now ready, price 6d. post free.
- 3. Film Libraries: 8mm., 9.5mm. and 16mm. silent catalogue, price 11d. 9.5mm. sound catalogue 6d. 16mm. sound catalogue 6d. All post free.





### The best by ANY standard!

- Made of hard aluminium, satin finished
- Dynamically balanced for dead-true running
- Edges machined to prevent scratching
- The 800, 1,600 and 2,000 ft. reels are strengthened with steel centres
- Sizes: 8, 9.5 and 16mm. 50ft.-2,000ft.
- · Packed in cartons, coloured according to size

There are "Cyldon" Reels designed specifically for TAPE RECORDING. Details on application.

	Reels	Stan- dard Cans	De- Luxe Cans		Reels	Stan- dard Cans	De- Luxe Cans
8mm.				iémm.			
50ft.	1/9	-	-	50ft.	1/9	-	-
100ft.	2/6	-		100fc.	2/9	1/-	=
200ft.	3/3	1/9	=	200ft.	3/3	1/9 2/3	-
400ft.	4/3	2/3	-	400ft.	4/3	2/3	4/-
9.5mm.				800ft.		4/9	8/6
30ft.	1/9	-	-	1,600ft.	18/6	11/-	14/-
200ft.	3/3	1/9	-	2,000ft.	26/6	-	-
400ft.	4/3	2/3	-				
800ft.	10/-	-	-	1			



STANDARD CANS — Inexpensive, but of robust construction from timplate.



DE-LUXE CANS — In lightweight aluminium embossed for strength and satin finished.

Obtain "Cyldon" Reels and Cana from your local Stockist

SYDNEY S. BIRD & SONS LTD.

CAMBRIDGE ARTERIAL ROAD, ENFIELD, MIDDX.

#### THE MOST OUTSTANDING 8mm, CINE-CAMERA

incorporating

\* EXPOSURE GOVERNOR

★ COUPLED VIEW-FINDER

\* and TWO LENSES . . .



The

## Niza - Heliamatic 8mm. MODEL S.2.R.

With all these features :-

Built in PHOTO-ELECTRIC EX-POSURE GOVERNOR. AUTO-MATIC LENS-SETTING whilst filming with either lens. RAPID LENS-CHANGE from ½" to ½". RAPID or SLOW MOTION speeds from 8 to 64 f.p.s. SINGLE-FRAME RELEASE PERMITS ANIMATION and titling. FILM-REWIND mechanism 'fade-ins' and 'dissolves'. OPERATOR can appear in his own 'takes'. TWO VIEW FINDERS-direct and angular. PARALLAX ELIMINATOR. SPRING MOTOR with AUTOMATIC stop. STANDARD DAYLIGHT-LOADING DOUBLE 8mm. FILM colour or black and white.

ELEGANT STYLING-SMALL SIZE. 44" x 5" x 24" weight 43oz.



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(200 PER REEL ALLOWANCE FOR YOUR 200FT. 8MM. FILMS

200FT. 8MM. FILMS
In part exchange for new or used films selected
from Walton, Peak, Moviepak lists etc. Unlimited selection providing films are exchanged
type for type—comedy for comedy, interest for
interest, etc. New films £3 10 0. Used films £2 10 0.

11 10 0 PER REEL ALLOWANCE FOR
YOUR 9.5mm. SOUND FILMS
In part exchange for new control control

In part exchange for new or used copies selected from the whole of the Pathescope Illustrated Film Catalogue (Price 2/-). Unlimited selection providing films are exchanged type for selection provising films are exchanged type for type—cartoon for cartoon, etc. Used copies of all films listed in the catalogue available in exchange at £2 2 0 per reel.

16 6 PER REEL ALLOWANCE FOR YOUR
9.5mm. SILENT FILMS
In part exchange for new or used copies selected from the whole of the Pathescope Catalogue. No

restrictions except films be exchanged type for restrictions except films be exchanged type for type—drama for drama, comedy for comedy, etc. Used copies of all 300ft. films available at 32/6d. per reel in exchange 200ft. (M) films at 21/- per reel. (Allowance 15/-).

43 10 0 PER REEL ALLOWANCE FOR YOUR 16mm. SILENT FILMS. 44 4 0 PER REEL ALLOWANCE FOR YOUR 16mm. SOUND FILMS

LIDIWITED SELECTION OF 16mm. sound and silent.

Unlimited selection of 16mm, sound and silent Unlimited selection of 16mm, sound and silent films from any package distributors lists. Peak, Walton, Moviepak, etc. Exchange type for type—comedy for comedy, travel for travel, etc. Used silent films supplied at £4 0 0 per reel. Sound films at £5 00 per reel. Sound films at £5 00 per reel. Sound films at £5 00 per reel. Sound films of \$100 per per sound. Tell us the films you want and send a good condition film of similar type to the one required—we suparantee to supply the

one required—we guarantee to supply the requested title if in print and available for sale. Here are some films selected at random from

requested title if in print and available for sale. Here are some films selected at random from our huge stocks.

16mm. SOUND and SILENT FILMS. "West of Laranie", "Prairie Vengeance", "Danger Trail", "Western Feud", "Lawless Frontier", "Western Honour", "Bar 20 Rides Again".

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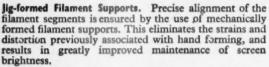
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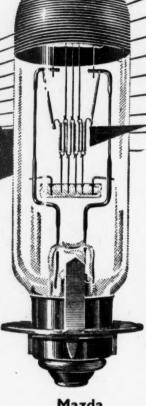
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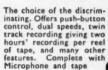
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FILMS TO SEE AND BUY in our list 'FILMS OF THE MOMENT' now available free from our Cine Department.

9.5mm.

Good news for our 9.5mm. silent members. The Range Buster Westerns are now listed Buster Westerns are now listed in this section of the Wallace Heaton library. Eight 2-reelers, "West of Pinto Basin," "Silver Spur." "Wranglers Roost," f Pinto Bas... "Wranglers Ro Range Busters, Ride," "Fugitive Valley,"
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ALL VERSIONS OF THE CORONATION in GLORIOUS COLOUR are now available in 8mm., 9.5mm. and 16mm. THE 1953/54 CATALOGUES OF FILMS FOR HIRE are now available from the library. May we remind you to book your Christmas and New Year films NOW.

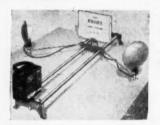
iómm.

For your winter evening shows a new selection of colour available carcoons now 16mm. sound and silent. Special reduced hire charges operating for private home shows. For example 'Great Expectations'. previously £5 (I day hire), now £2/10/0. Each and every film in 16mm. can be booked through us. New catalogues in I6mm. can be booked through us. New catalogues shortly available. Write today for full details and lists. We are agents for G.B., M-G-M, Pathe, Ron Harris, etc. No Pathe, Ron Harris, etc extra costs for booking.

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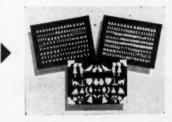
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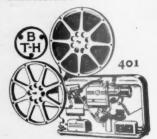
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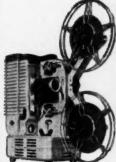
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projector9.5mm. Standard Specto	£37	10	0	23	8	9	63	8	9
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16mm. Specto 500 watt Dual	£48		-	€4	-	11		8	11
Specto 9.5/16 G.B. Bell-Howell	£56	0	-	45	_	8	_	2	8
8mm. 400w. pro. Paillard MR8mm.	€63	0	_		15	-	_		-
G.B. Bell-Howell 16mm. 613 pro-	268	0	0	€6	4	8	£6	4	8
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camera f/2.7 lens G.B. Sportster	£39	15	0	€3	12	11	£3	12	11
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lens, case Dekko 8mm.	€90	0	0	68	5	0	£8	5	0
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hall£110 0 8mm. Kodak Model 80, 300w £20 0	ň
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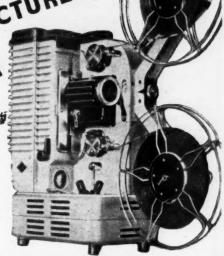
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8mm. 'Viceroy', f/2.5 lens			8	3
8mm. Paillard-Bolex, f/	2.8 focusing		-	_
lens, case			13	0
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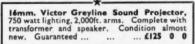
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8mm. Zeiss Movikon, f/1.9 lens, single picture	exposure meter f/1.9 lens £71 11 0
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picture device, 1/2.5 lens	8mm. Specto 88. 4 speeds, single
lens	picture device, f/2.5 lens £37 0 0
lens	9.5mm. Pathe 'H' Motocamera, 1/2.5
9.5mm. Pathe 'H' Motocamera, f/1.9 lens	lens £26 10 6
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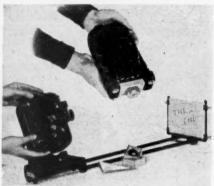
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# amateur cine world

Editor: Gordon Malthouse Assistant Editor: John F. May

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Leader Strip. By The Editor		***	
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Amateur Cine Behind the Iron Curtain. By			
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The January Issue will be on sale December 15th, Price Is, as usual

## leader strip

Christmas
greetings to readers everywhere—and as our correspondence columns so eloquently disclose, 'everywhere' means what it says, for even in the most remote corners of the globe 8mm., 9.5mm. and 16mm. cameras purr and projectors whirr. For our friends in Australia, Christmas is the camera season. For us here the projector comes into its own, and no enthusiast will want to crop a single minute from the eagerly awaited Christmas show; but it would be good to think that the camera was not

put aside entirely. You miss so much fun if you limit your shooting to exteriors.

There are no great problems about filming in artificial light—and the surprising fact is that, if your chief interest is in using the camera for recording happy domestic scenes, even your first attempt at indoor filming is likely to be more successful than much of your outdoor work. Out of doors there is so much to film that selection becomes difficult, and the family so often imperfectly emerges as small figures in the landscape. Indoors the scene is set for you, and you can't help but bag a generous number of those bold close-ups which are so vital to the personal film because you have to come in close with your camera. There will rarely be enough light for other than close and medium close shots.

In this issue a special five-page supplement shows you how simple shooting by artificial light can be. It gives all the basic data you need to get going right away. Another supplement provides you with a guide to pilot you through the intricate maze of sound. And if you begrudge its length in relation to that of the other features in this number, let us hasten to add that it is an extra. This enlarged Christmas issue contains more pages than last year's

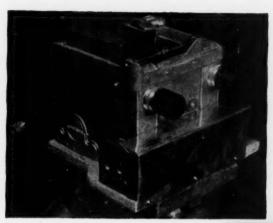
specially to accommodate it.

As an extra it typifies our attitude to sound in amateur films. Clearly sound is of the greatest importance and warrants consideration at some length, but for the majority of amateurs it is at present additional to their needs, if not to their ambition. Yet it is coming increasingly to the fore, and certainly sound in some form is desirable for every film—not necessarily synchronised sound (though that is a great boon), but at least the accompaniment provided by a few aptly chosen records. We hope that "A Survey of Sound for the Amateur" will help to put you in the picture presented by new and recent developments and serve to provide you with the background which every amateur must have if he is to keep abreast of cine affairs.

But right now, of course, you're thinking of your Christmas show—just as we are. May it go happily to a triumphant conclusion of well deserved applause, with never a splice parting and never a loop lost!

THE EDITOR.





# 3-D with Ex W-D Cameras

By K. McALDOWIE and E. V. RIDGE

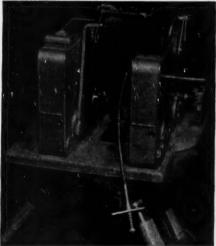
The start of our adventures into 3-D began when one of us bought a clockwork-driven ex-Government 16mm. camera at a very low price. Now it so happens that an intermediate shaft of this machine projects through one side of the case and has a cogwheel mounted at its outer end. No doubt it was originally intended for some form of exterior drive or control but it

gave us an idea.

If (we thought) we got another, similar, camera and mounted the two side by side on a base, the two exterior cogwheels could be coupled to each other by an auxiliary shaft mounted on the base in front of the cameras to ensure synchronization. And that, we considered, would enable us to obtain twin synchronized 16mm. films on each of which the frames would be of normal dimensions so that the format of the projected picture would not be affected in any way. We both had the same model of projector and felt it should be possible to couple them mechanically, in a similar manner to the cameras, to give us a 3-D outfit at very little cost.

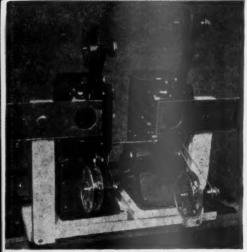
Preventing Tipping

As you can see from the photographs, each camera is held on a ply baseboard by a single screw which engages with the tripod bush in the camera base. At the front end of the cameras a vertical plate secured at its lower end to the base board is positioned between the cameras to space them the correct distance apart and prevent any possibility of tipping or turning.



Front and rear views of the two cameras, showing the interlocking mechanism and cable release. The cameras are held on the ply baseboard by screws which engage with the tripod bush in each camera base.

The plate carries at its upper end a horizontal metal strap which clamps the upper ends of the cameras together with the plate sandwiched between them. The coupling cross shaft, carrying a gear-wheel at each end which meshes with the external cogwheel of the respective camera, is mounted in ball bearings supported by vertical end plates secured to the front end of the baseboard. The shaft and wheels



A coupling shaft and polarizing filters have been fitted to these Specto projectors. Projectors and cameras are each driven by their own separate motor.

are covered by a thin rectangular metal casing for the sake of appearance.

Upward projecting brackets secured to the horizontal metal clamping strip carry a cross shaft having downward projecting slotted arms at each end. The slots engage with and operate the sliding starting button of each camera so that these move in unison. It is essential that this assembly operates accurately and freely since the correct synchronization of the twin films depends on it to a large extent. A third intermediate arm actuates the button control cross shaft, and the lower end of the arm serves as one of the anchorages of the flexible cable release, which is fairly heavily spring-loaded to ensure immediate stopping of the cameras when the flexible control is released.

Best Setting

Before the distance between the lenses was finally settled, several experimental films were shot with the lens spaced at various distances. Experience seemed to show that for the standard one inch lenses fitted, the best setting was 3\frac{3}{2}\text{in.} apart, i.e., about one inch more than the normal eye spacing. This slightly increases the stereoscopic effect without giving exaggerated perspective. The cameras were eventually secured to the baseboard at this spacing, each being "toed in" so that the axes of the respective lenses converge and meet at a point 15ft. in front of the lenses.

Coupling is so effected that either or both cameras can be removed from the baseboard and used as a separate normal unit merely by undoing a single holdingdown screw. The vertical plate arrangement ensures that either camera can be returned to its position on the baseboard without any visual and complicated re-alignment being necessary.

Each camera is driven by its own clockwork motor so that the only strain on the coupling shaft is that of keeping the two cameras in step. Needless to say, the governors are set before the cameras are coupled so that the running speeds are as nearly as possible identical. The winding key on the left-hand camera was replaced by a lever, as there was not sufficient space between the cameras to allow the original key to be operated. Admittedly the use of two separate cameras doubles the cost of film, but we offset this by shooting on cheap ex-Government stock and processing it ourselves. Although most of this stock is negative material, it reverses satisfactorily.

Coupling

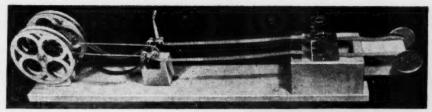
Coupling of the projectors is effected by a jointed cross shaft which connects the shafts carrying the lower sprockets. As will be seen from the sketch, a disc with a coaxial projecting sleeve is fitted to the sprocket on the left-hand projector, and a plain sleeve is fitted to the sprocket shaft of the right-hand one.

Axially arranged slots are formed at the free ends of these sleeves to accept transversely arranged pins disposed one at each end of a ball-ended coupling shaft, the ballends of the latter being an easy fit in the sleeves. Each sleeve carries an internally arranged helical spring to locate the ballends of the coupling shaft axially and maintain the transverse pins at a short distance from the inner ends of the respective slots.

This universally jointed coupling arrangement enables relative movement to be



These stereoscopic frames are taken from one of the authors' first 3-D productions.



Without this dual editing bench, cutting of stereoscopic films would be an almost impossible task. An error of one frame could be sufficient to spell disaster. The close-up on the right shows the dual sprockets for interlocking the film.

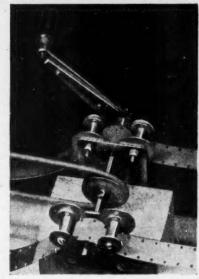
effected between the two projectors so that the pictures thrown by each of the latter can be brought into exact register on the screen, regardless of its distance from the projectors. The necessary turning movement required is comparatively slight and is allowed for by fixing one projector to a baseboard and pivoting the other about a single holding-down screw arranged as nearly as possible vertically below the appropriate universal joint of the coupling shaft. After alignment of the projectors, the pivotally mounted unit is clamped in position by a wing nut. As in the case of the cameras, each projector is driven by its own separate motor.

The polarising filters are held in front of the projector lenses by hinged arms to allow the filters to be swung out of position while the projectors are being threaded. Each filter is arranged at 45 degrees to the horizontal and the two filters are inclined in opposite directions. This arrangement allows the spectacles (polarising filters inclined in a similar manner to the projector filters and mounted in a cardboard frame) to be turned end for end and used either way.

Editing

Were the polarising filters mounted so as to be respectively vertical and horizontal, the spectacles could only be used one way. A small groove to accept the bridge of the nose prevents any member of the audience trying to use the spectacles upside down. (If there is a wrong way of using equipment, the average member of the public will unhesitatingly use it.)

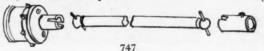
To enable the twin films to be edited and matched, we devised the simple bench illustrated. The left- and right-hand films are mounted on feed spools arranged one at each end of a shaft, and each film passes



over a box containing a lamp, above which is mounted a small stereoscopic viewer. The latter comprises two matching lenses mounted at eye spacing and disposed vertically above a mask, below which the film runs in suitable guides. Here the films can be matched so that the corresponding frames are in transverse alignment with each other. With a little practice this matching is easily and quickly done.

After the films have been matched they pass over two spaced sprockets mounted on a common hand-turned shaft to the take-up reels frictionally driven by a belt from the shaft so that the two films are maintained in correct matched relationship by the sprockets. Cutting and splicing is effected between the viewer and the sprockets. Once the matched opening shots have been fed into these latter and their ends correctly

(Continued on page 850)



Coupling shaft for the projectors, described in detail on page 746.



You've taken some shots for which you can find no immediate use? Then —says the experienced movie-maker—put them into the stock box. It's a prudent course, but the professional is more prudent still. We use our stock shots only once. He frequently uses them over and over again.

Trying to spot old shots in new

contexts can give a fresh zest to cinema-going. There can surely be no better guide to this gay sport than William K. Everson, whose encyclopedic knowledge of film history, particularly of the American cinema, is strikingly exemplified in this article which originally appeared in "Films in Review" and is reprinted by kind permission of the National

# The Amazing Story of

Today every large producing company has a library of "stock-shots" from which it borrows for its new pictures. This borrowing is not confined to actual events of the past which, of course, can never be renacted. Nor to actual geographical places, to re-photograph which might require thousands of miles of travel. The use of stock for action sequences is becoming more and more a general practice, not only by independents and "quickie" producers, but also by the major companies, which frequently bolster their "B" and "nervous A" product with liberal helpings of footage from their own pictures of the past.

Usually the use of stock-shots cannot be detected. But when old footage is carelessly used, the differences between the old and new are obvious and disturbing. Sometimes the results are only ludicrous, sometimes they are chaotic. And there are occasions when one can be roused to fighting fury by the use of first-class familiar material to give lustre to otherwise hackneyed and

shoddy work.

A case in point is Red Snow, an inept little

thriller about communist espionage in Alaska. The stars, Guy Madison and Carole Mathews, never left the studio sound - stage and actually occupy a very small percentage of the total footage. At least 60 per cent of the film consists of footage from the twenty-year-old Igloo. So well has the original negative been preserved, and so expertly have the new studio sets been

matched up with the old footage (by back projection and blown-up stills), that except for a qualitative difference in the presentation, it is often difficult to distinguish old from new.

### Ageless Eskimo

To further the deception, the Eskimo actor Ray Mala, who starred in the original Igloo, was signed to play the lead in Red Snow. Incredible as it may sound, time had dealt so lightly with his face that a 1932 close-up could be followed immediately by a 1952 two-shot without giving the game away! To add to the confusion of movie historians, the original Igloo has just been put into re-issue under the title Chee-Ak the Mighty Hunter, and its director, Ewing Scott, has just made a new Alaskan film, Arctic Flight (containing no stock-shots) which carries a plot-line almost identical with that of Red Snow.

Boris Petroff, who produced *Red Snow*, is an old hand at this "creation" of new out of old. A year or so ago he obtained four ten-year-old Hal Roach films—all differing



Old stock-shots never die—they keep coming back like a song ! There's really no need for the castaways of "Two Lost Worlds" to look so worried about that volcano. It erupted ten years before in Hal Rooch's "One Million B.C.".

Board of Review of Motion Pictures,

Everson, who now lives in America, was secretary of the old 300 Film Society and helped to organise and advise a number of film appreciation groups; and since leaving this country he has given much assistance to American and Canadian film societies.

# Stock Shots



Don't be frightened, honey—it can't touch you. All you need for a scene like this from "Two Lost Worlds" is a girl, a rock, back-projection, and a print of "One Million B.C.".

in theme, locale and time—and with the aid of back-projection equipment, a few cheap sets, and a stock company of "B" players (one of whom, Laura Elliott, has since achieved mild prominence at Paramount), turned out a little masterpiece called *Two Lost Worlds*.

His story opened—in Australia—with liberal helpings of action footage from Captain Fury, and a few nice panoramic shots of grain fields from Of Mice and Men. Then his little band of adventurers survived all the storms and sea battles that Captain Caution could provide. Thereafter they arrived on a desert island where footage from Mr. Roach's One Million B.C. awaited them.

### Jungle Jim and the Untamed Women

This "pre-historic" footage, with its fights between monsters and its final volcanic eruption sequence, seems to have been made for the stock-shot merchants. Its sound-track is uncluttered by dialogue, and none of the original players (Mature, Landis, Chaney, etc.) is seen in anything but extreme long shots. Since Mr. Petroff's re-discovery of it, it has turned up with surprising rapidity, first in a Jungle Jim epic, and more recently in another independent quickie, Untamed Women, not yet released in New York. Even the Italians have got into the act—the first sequence from their Garden Spider is from One Million B.C.

Most of the Zane Grey Westerns released between 1930 and 1936 had been made before as silents. In many instances, notably The Thundering Herd and Wagon Wheels, the new versions were simply built around speeded-up footage from the old. The Last Outpost (1935) was shot around obviously

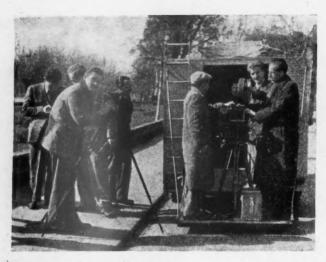
ancient footage, and utilised very crude back projections for its elephant stampede and other effects.

A little later, in Geronimo, there were not only reels of silent footage, but large chunks from Wells Fargo and DeMille's The Plainsman. Last year, when the heavy in The Redhead and the Cowboy instructed his men to change clothes without any apparent reason (a tip-off, always, that stock is on the way), it became obvious that nobody was going to let Wells Fargo lie down and die. Once again Johnny Mack Brown and his troop of rebels attacked Joel McCrea's convoy of wagons. But this time, by means of cut-in close-ups, Glenn Ford and Rhonda Fleming got the credit for feats that were certainly not theirs.

### **Odd Surprises**

This wholesale use of stock is largely limited to action subjects — primarily Westerns and jungle films, where stretches of uninterrupted long-shot action can be re-used en bloc. Outside these rather restricted fields, odd surprises crop up occasionally. I am still trying to figure out how scenes from La Bête Humaine found their way into a much later British film, Schweik's New Adventures. Or how the recent Swedish film The Talisman (not shown in the U.S., presumably because of a slight anti-semitic flavour) managed to obtain a reel or so of battle scenes from Gance's Napoleon.

And to prove that nothing is sacred, some Pabst-directed film has turned up in a serial! Chapter one of a serial called Lost City of the Jungle, and succeeding chapters,



Now what's the explanation of this: 16mm. and 35mm. camera units in the same picture ? It's quite simple. Professional technicians on location for "Personal Affair" found themselves facing a camera when members of Bedford Film Society came upon them and decided to film them at work.

are liberally embellished with material from The White Hell of Pitz Palu. And worse, Poirier's classic Cain was re-edited and fitted out with a melodramatic score plus plenty of inserted animals and native girls to make a sex-ploitation film called Rama, the Cannibal Girl.

Currently in re-issue under the title White Bride of the Jungle is an independent film originally known as Amazon Quest. Most of it is from a really fine pre-war German melodrama, Green Hell. Hans Nielsen, Gustav Diessl and the original German cast are in as much of it as are Tom Neal and Carole Mathews (the latter is often cast in films in which she merely acts to cans of old material).

### Return of the Squid

The Road to Bali, with a small cast and only one or two non-studio scenes, uses the wonderful squid from DeMille's Reap the Wild Wind, the tiger from Beyond the Blue Horizon, John Payne's schooner from Crosswinds, and a volcanic explosion from I can't remember where.

Walter Wanger's recent *Joan of Arc* seems to have been chopped up for stock already, presumably in an effort to recoup some of its losses. The battle scenes re-appeared a month or two ago in Sam Katzman's *Thief of Damascus*. Apparently Mr. Katzman thought that Gallic bowmen battling British soldiery in the Middle Ages wouldn't look too amiss in Eastern fantasy, especially if combined with further stock-shots of Oriental pageantry from *Arabian Nights*.

I have just read the script of a forthcoming swashbuckler along Ivanhoe lines that takes place a hundred years before Joan of Arc's time, but in which Wanger's battle scene will be more or less intact. The first onslaught of the French troops, the withdrawal, the second attack—all are there. The only items deleted are the close-ups of Bergman and Ward Bond!

Horror films are almost as prolific users of stock-shots as Westerns. The Mummy's Hand and The Mummy's Curse, for example, each contained five minutes lifted out of Karl Freund's grand old chiller The Mummy. The credits for Captive Wild Woman and Jungle Woman thanked Clyde Beatty for his co-operation in staging the wild animal sequences, but his co-operation was limited to not suing for the use made of footage from his much older The Big Cage.

Most of today's jungle films—Tarzan, Bomba and Jungle Jim—would be quite hopelessly lost were it not for *Trader Horn* and *Africa Speaks*. The jungle just wouldn't be the same without that ancient shot of the flamingoes rising off the lake—or the vicious water buffalo-tiger fight.

### A Non-Existent Expedition

Congolaise (now re-titled Savage Africa) is a good example of the all stock-shot jungle film. It is made up of material from the old Martin Johnson films, some Belgian documentaries, and a few scenes shot on location in the wilds of New York. They were cleverly combined into a filmic record of a non-existent expedition which looked like the real thing. In one sequence genuinely creative cutting transformed what was originally a playful family of three gorillas into a menacing herd of thirty or so beasts!



### GROUP PORTRAITS (1)

"You might let me know", piped Willie modestly "what you think of this." The eight-mill. projector was up, Willie had just returned from his holiday, and his stuff was hot from the lab.

Willie is our newest convert and is very trigger happy. His latest epic is a five hundred footer called "My Holiday." He spent a fortnight in Bognor, taking with him what seemed thousands of feet of outdated stock, and a battered Kodak. This was the result.

We were very good, quietly sitting while

he hastily explained drunken long shots, sudden jumps, camera scratch, under-exposed night shots, overexposed day shots, and breath taking pans. It finished.

"What do you think of it ?" said Willie. One or two people coughed.

" It should make quite a reasonable first attempt when it has been finally edited," said our director. "It shows fair promise for a rough cut."

" Oh !" said Willie.

We knew he thought the film was completed. We took him aside. "Never mind," we said. "The director has professional standards: his brother knew a man who worked at Gaumont-British."

After all, such as Willie make the backbone of our world; and next year he'll be doling out precisely the same criticism to the latest newcomer. D. LEGGETT

The real classic of all jungle films is undoubtedly The White Gorilla, proudly bearing a 1945 copyright although at least 80 per cent is lifted from a silent serial (Perils of the Jungle). The new, connecting footage is limited to hopelessly phoney exchanges between two extras in gorilla skins; to vacuous conversation in a couple of cheap, cramped jungle sets; and to periodic close-ups of the hero peering through the under-brush at events that were filmed three decades ago!

Not the least of the film's delights is its charming dialogue. Instructing his partner

how to reach a hidden cave at least three days' march away, the hero merely says: "Turn left when you come to the elephant trail-you can't miss it!". The problem of what happens to the innumerable characters who wander through this stock-shot mélange is neatly disposed of. In the final sequence the white hunter staggers on to the set and explains that everybody has been eaten by lions.

So far as I'm aware, the stock-shot fever has not infected other shores, except for mild, infrequent cases, like the Italian, British and Swedish films mentioned earlier. In the mid-'thirties the British used in The Clairvoyant much of Gaumont's The Tunnel.

### "Brand New"

Four years ago an independent British distributor bought Shark Woman from an American agent. It is a pleasing documentary by no means as lurid as its title. Having exhausted its normal exhibition expectancy, this young British distributor wrote a new framing story, dumped most of Shark Woman into the middle, and with this "brand new" British film secured a booking for the complete Odeon circuit. And he then sold his "new" creation to the American agent who had sold him Shark Woman in the first place!

Inevitably, though, it is the Western that absorbs stock footage most easily and in the largest quantity. Colorado Territory, for example, contained an action sequence from (Continued on page 856)



Perhaps golfers don't share our belief in the value of a tripod—especially on the sacred green. But Alpha F.U., a young Portsmouth club, seem to have the courage of their convictions as the director talks over the script with two of the cast.

# AMATEUR CINE BEHIND THE





# IRON CURTAIN

P. M. HOWLETT reports

Left, the 16-S-1 cine camera with coupled rangefinder. Below, the same camera with Maksutov telephoto lens attached. Standard lens is a 20mm. f/2.8.

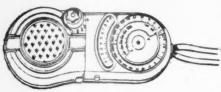
If we never hear anything about amateur cinematography behind the Iron Curtain, it is probably because it is not practised as an amusement there. "For us," says the foreword to "How to Take and Show Your Own Films", recently published in Moscow, "it is above all a method of solving great cultural, educational and scientific problems". But there is somewhat grudging recognition of the fact that "the filming of events in the personal and social life of the amateur is also a very interesting sphere of activity", but only, it would seem, because "these scenes are most valuable documentary material about the life of people in the first Socialist state".

Socialist state".

Only 16mm. is available, but there is a possibility of 8mm. film and apparatus being introduced in the near future. All industries being under state control, the range of equipment is limited—there can be no competitive models by different makers; but foreign apparatus may, of course, have been imported from Eastern Europe.

### The 16-S-1

The most important piece of equipment mentioned in "How to Take and Show Your Own Films" is the 16-S-1 camera, produced by the Lenkinap factory. This 16mm. camera is similar in appearance to some Siemens models, and takes a single





magazine holding 15 metres (about 50ft.) of film. The spring motor runs 7.5 metres of film on one winding. The standard lens is a 20mm. f/2.8, but there are four other interchangeable lenses available, of focal lengths from 15mm. (f/2.8) to 50mm. (f/2), and a 250mm. f/5.6 Maksutov telephoto lens as well.

The 16-S-1 is fitted with a coupled rangefinder, which can be used with any of the lenses. Motor speed range is 8-48 f.p.s. Accessories include a supplementary magnifier focusing device, a waist-level finder, a lens hood, and a tripod with pan and tilt head. A photo-electric meter is also available. A camera with a built-in photo-electric

Photo-electric exposure meter type EP-4.

# HAM





Animated titles recommended to the Russian amateur for a film on the building of a house, the words "Our House" (left) being built up of building blocks which disintegrate and re-form into a toy house. A more effective result might have been obtained had the order been reversed and the house disintegrated into the title.

meter is in production but is not yet on the

There is a fair selection of film, speeds of which are expressed in degrees GOST (State Union Standard), a new arithmetical system of sensitivity rating introduced by the State Optical Laboratories to replace the Hurter and Driffield system used in the Soviet Union until quite recently.

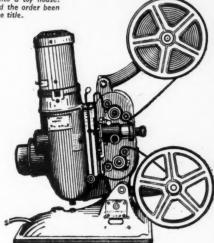
Negative films range from type M-3, a fine-grain general purpose film rated at 22-30 GOST (24-26 B.S.), to type D, an ultra high speed film rated at 300 GOST (36 B.S.). There is one general purpose reversal film, Panchromobratimaya, rated at 90-130 GOST (30-32 B.S.), and two slow positive films. Two types of colour film, negative and reversal, are available in two emulsions, for daylight, rated at 30-40 GOST (25-27 B.S.), and for artificial light at 20-25 GOST (22-23 B.S.).

### **Powerful Sound Projector**

For projection there is the 16-N-P silent machine with 50mm. lens and speed adjustment from 12 to 24 frames per second. Several models are available. There is also a simple sound projector for use with an ordinary radio receiver. A more powerful sound projector designed for use in halls to audiences up to 200 is the Ukraina, with f/1.2 lens and a special type of 400 watt bulb in a high-efficiency optical system. It takes 600m. spools but can be adapted for larger ones.

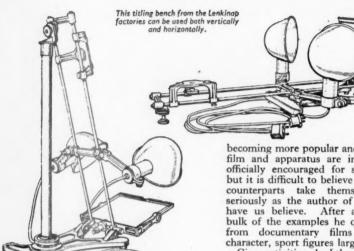
Magnetic tape recorders have recently become very popular, and several types are referred to in the book. Sound stripe also gets a mention. Apparatus for home-processing appears to be very much the same as here. For editing there is the Kinoskop animated viewer with 9 x 12 cm. screen, and a titling bench which can be used both vertically or horizontally.

Titling effects explained and illustrated are those we are already familiar with: rolling cylinder, double-exposure and single-frame. A suggested animated title for a film dealing with the building of a house





400-watt Ukraina sound projector designed for use in halls to audiences of up to 200.



consists of a shot of the words 'Our House' made up of building blocks which break up into a jumble and re-form into a model house.

We cannot, of course, get any idea of the quality of the apparatus available to the Russian amateur, and we can only guess how he can afford to equip himself. But it certainly does seem that movie-making is

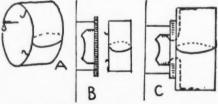
becoming more popular and that supplies of film and apparatus are improving. officially encouraged for serious purposes. but it is difficult to believe that our Russian counterparts take themselves quite so seriously as the author of the book would have us believe. After all, although the bulk of the examples he quotes are drawn from documentary films of a political character, sport figures largely among them.

Cine activities doubtless play a part in the Komsomol youth organisation, which is probably the nearest thing the young Soviet amateur has to our cine clubs. And one is surely safe in assuming that they have competitions as we do here. But what a fine thing it would be if tension between East and West could be relaxed and we could see the work of the Soviet amateur, particularly his personal films! Might not, indeed, a knowledge through film of how the ordinary man lives the world over help to a better understanding?

### Squeeze-on Lens Hood

Quite by accident I have made a lens hood which is easier to fit than any I have known. It evolved because I could not conveniently fit a lens hood outside the lens mount. As there was a screw thread on the inside of the lens mount I decided that the easiest way would be to attach the hood to that by means of three small pointed hooks. (Figs. A and B).

The hood itself started life as a flat spring in a corset! Heating it in a flame to red heat three times and allowing to cool slowly took out the temper and left it easy to cut and shape. It was bent with round-nosed pliers, using a drawn circle as a guide, and the ends cut to leave a slight overlap. small hooks were made of about 16 gauge copper wire, which is stiff enough when made, but is nevertheless easy to work with pliers, an important point, as I found that these claws needed a good deal of adjustment before I got the lens hood so that it fitted firmly and centrally. The ends of the claws were filed to points to fit into a screwthread



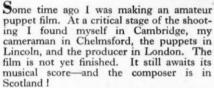
inside the lens mount.

To put the hood on the lens you merely squeeze it slightly, set in place, and release. It is quite firm. To remove, squeeze again.

It is not easy to solder the claws on the inside of the lens hood and they can as well be affixed to the outside. There is then a gap between the inner edge of the hood and the lens equal to the thickness of the wire, which does not matter. The idea is quite flexible and you can make a tube shaped hood of the depth and diameter you require. I have drawn Fig. C to show how, by using long claws, quite a large hood can be fitted in this way, provided the lens has an internal screw thread, which it often has.

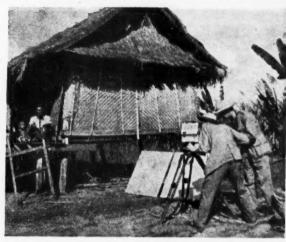
# Film Making by Post

By MAX ROGERS



There must be many teams who find their work halted by the separation of their members, and many individuals must imagine that their remoteness from other enthusiasts prevents their filming at all. But now there is adequate proof that such obstacles are not insurmountable. A film has been made, literally by post, in the pampered environment of the professional cinema.

Paul Rotha and Basil Wright recently completed World Without End, which they had co-directed with a distance of ten



thousand miles between them during all the shooting. They were commissioned by UNESCO to make this film, which deals with the work of the United Nations in the fields of health, agriculture and education. Choosing two countries half the world apart, they filmed simultaneously, Rotha in Mexico and Wright in Thailand.

The difficulties of such remote collaboration were aggravated by the impossibility of making more than one trip to each country. Neither had seen anything of the places in which he was to work, so that all preliminary location surveys had to be done immediately before the final shooting, with no opportunity for intervening discussions.

Thus it was impossible to have any kind of shooting script before the directors left London, although a very firm subject and story treatment had been worked out. More-

over, once back in England, it would be impossible for them to go back for additional material. So they kept in close touch with each other throughout the production by letter and cable. The resulting correspondence is a revealing record of two of our most distinguished documentary directors at work.



With ten thousand miles between them, Basil Wright and Paul Rotha found numerous problems in ensuring that their material for "World Without End" would match. In Thailand (above) Wright had to film in the shade of early morning and late afternoon, and then use reflectors! But in Mexico (left) Rotha found everything almost too picturesque for his purposes.

First, the subjects to be treated by the film must-be chosen. "Our main story," wrote Wright, "will be the campaign against yaws. Yaws is a terrible disease of the tropics which attacks men, women and children, covering them with appalling sores and growths causing malformation of the bones. It has now been found that one injection of penicillin can effect a complete cure.

"Our major shooting will be on this, on mother and child health (splendid story of nurses going into homes on the local canals, delivering babies and looking after mother, etc.) and on education . . . Beyond all this there is, of course, a lot of shooting necessary

think that everything which has to do with human beings has something to do with me, too.' We are looking at human beings, and are seeing something of the countries where they live,' says the commentary of the film. The theme is not presented in facts and figures, but by showing the lives of other human beings, their needs and hopes, and the things that United Nations organisations can do for them. As the commentary says later: "Though we may not all have learnt to accept this fact, it is a fact that we all live in the same world, with them and with others."

Next: locales and characters. Wright wrote to Rotha from Siam: "We have finally



Paul Rotha (kneeling, left) directs the haircutting sequence. Everything and everybody in Mexico seemed to be photogenic — but "World Without End" was never intended as a pretty travelogue.

on the social, cultural and economic life of the country."

Meanwhile, working from Patzcuaro, a small market town 250 miles west of Mexico city Rotha wrote to Wright: "I intend sticking to our main story, despite many other tempting things. There are twenty communities in villages visited by teams of students who work at Crefal. This is an organisation set up in 1951 by UNESCO, the Mexican Government and the Organisation of American States.

### Photogenic Team

"It aims to train teachers from all the Latin-American countries in the basic essentials of fundamental education, using the simplest tools and materials so that they can in turn go back to their own countries to establish further such centres. The headache, of course, is to find a team which is photogenic and also works in a location which is attractive and accessible from our point of view."

Having thus chosen their basic material, they had to decide on the way in which it was to be presented. " I am a man myself, and I selected a village in the North East, where the yaws situation is pretty typical—the children being riddled with it, as well as scabies and ringworm. Our main characters in this village will, I think, turn out to be a boy of about eight who is at present in a terrible state, but is obviously by nature a lively kid, plus his mother and small brother and sister."

From Mexico, Rotha replied: "I am satisfied (as far as one ever can be at this stage) that the long, self-contained sequence shot on Yenuen Island will work out all right; both the team of students and the islanders, especially the one main family, will emerge as human beings. I have tried very hard to treat the whole of this Yenuen passage with as much warmth and humour as possible.

"The main Indian character (Faustino) happily has a wonderful small son named Gabrielito; Faustino stands about six foot four inches and the kid about two feet nothing, so my stuff with them together should be amusing."

The general scheme of shooting thus established, details were discussed. The completed film moves alternately from Siam

to Mexico and back, and there was a consequent need for subject matter to provide adequate links between the sections; for example: Wright to Rotha: "The temples, too, are terrific, and I hope that you may be able to get some church shots, religious processions, etc., at your end."

Rotha to Wright: "About religious pro-

Rotha to Wright: "About religious processions, etc., I shall shoot a big fiesta day they hold here on Dec. 8th, when the Indians assemble at the main church (typical Spanish baroque) which is immediately opposite my bedroom window. Unfortunately I missed the famous Day of the Dead at Janitzio, but am not sorry, because it's mainly a high spot for tourists."

So each was kept informed of the material the other was collecting. This applied to music as well as film; from Siam Wright brought back Ramwong recordings, while in Mexico Rotha recorded original Tarascan

### Camera Problems

The outstanding camera problems in the two countries were presented by the light. In Mexico the cameraman was the Mexican Jose Carlos Carbajal, who was familiar with all his locations. Rotha's only problem was that Mexican scenes and folk were almost too photogenic. "It is inevitable," he wrote, "that much of our footage will be of the beautiful and picturesque' variety. It is impossible to avoid the huge cumulus clouds, and the tropical foliage of Yenuen is fantastic. So if your village stuff is repelling, so much the better.

"True, our Indians are in ragged clothes and some look pretty scruffy, but they cannot help looking picturesque in their serapes and sombreros. Also, for all their lice-ridden little bodies, the kids are charming and most

attractive. Viva Mexico !"





Wright's problems in Thailand were different. "It was a case," he says, "of filming in the shade rather than in the sunshine," for only in the early morning and late after-

noon was there really good light.

The tree-felling sequence was shot under great difficulties. The forestry authorities would only allow one old, dead tree to be felled. It was up in the hills, and clouds were continually spoiling the light. After about three hours, the tree was held only by a few inches of wood, and was likely to fall at any moment. If it fell while the sun was behind the clouds, Wright's team would have to leave Siam with this sequence incomplete. The two cameras were set, the team on tenterhooks, the Siamese sawyers

frightened almost to touch the tree. At last, long after four o'clock, when the cameraman was terrified that the sun would finally set at any moment, there was a sudden clearing in the sky, and the sun shone brightly through. The Siamese sawed for all they were worth; now the fear was that the tree would *not* fall! But at

(Continued on page 852)

The most hazardous experience of the Thailand team is pictured above. Basil Wright and the camera crew wait for the logs which were sent hurtling down the hillside. Each log was shot by two cameras as it rushed by. Left, a scene from the yaws sequence showing a family who are afflicted by this dire disease.

# Tdeal Exposure?

### IT ALL DEPENDS ON YOUR POINT OF VIEW

By SOUND TRACK



Fig. 1



Fig. 5

Fig. 1 is part of the view from my attic workroom window, and Fig. 2 shows the only cinema in Ste. Croix, where all Bolex apparatus is made; and if you testily ask what on earth all this has to do with the art of film-making, I hasten to point out that they simply happened to be suitable still negatives for step-printing to illustrate the effects of exposure variations.

It is the practice of still photographers, when making enlargements, first to lay a spare strip of bromide paper across part of the focused image of the negative on the enlarger baseboard, and then to expose this in strips, giving steps of, say, 5, 10, 15, and 20 seconds exposure. The results look like Figs. 1 and 2. The best strip is then used as the basis of exposure for the actual enlargement, for development is always carried through to finality.

### Colossal Correction

Now, the interest of this to the cinematographer is two-fold: first, it indicates the colossal correction potentially available to the stills man; second, it illustrates how much choice there is about what constitutes the ideally-exposed rendering. For instance, both the centre strips of Fig. 1 would be quite acceptable on the screen, and we have often seen and shown exposures worse than the outside two strips!

The same applies, though perhaps to a lesser extent, to Fig. 2, which was taken on a very gloomy evening. Moreover, the stills man cheerfully gives extra exposure to parts of his picture during enlargement; for example, he would darken the hills in Fig. 1 relative to the foreground, and he would lighten the cinema entrance in Fig. 2.

In brief, and simply as a generalisation, one can truthfully say that there is a variation of one stop in exposure between the extremes of results that would be considered ideal by different projectionists. To take the simplest case, the 16mm. user with a very powerful projector used in the home will prefer both his colour and his monochrome films to be considerably more dense than would the man with a 100 watt 8mm. projector who, horrible to relate, will in some cases be projecting on to a screen of identical size and type to that of the 16mm.!

In fact, the advent of powerful 16mm. machines in the middle 1930s brought a decided increase in the density aimed at by processing stations, since this did permit better quality. It was only with the use of machines that were no more powerful for professional showings in halls on large screens that prints suddenly became thinner again; as I have pointed out before, there is a lot of poor print quality, some of which stems from this thinness. The user wants the very best possible compromise between blacks debased into greys, and the alternative of hard blacks in a soot-and-whitewash effect, which was an error of some early 9.5mm. prints.

Let us say, then, that there is a range of plus or minus half a stop in the exposures that will best suit a number of users. There is a similar range of exposure variation due to the lens transmission and shutter angle variations of cameras, even including only

cameras of nominal 1/32 second-per-frame exposure. There is a further variation in the processed density of films identically exposed, though this is admirably small with colour film. Add all these together, and you get a range exceeding plus or minus one stop.

### Get Organised!

And this is why it is absolutely impossible to write down the exact exposure meter setting to give "perfect" results for a particular user: it depends on what he wants. Newcomers to cinematography, and everyone who can look back at exposure disappointments over the last few months, will help themselves a lot along the path to consistent exposures by sticking to one type of film and one processing lab., and interpreting as rigidly as possible the maker's recommended exposure tables, or their exposure meter setting. Once you have exposure meter setting. achieved consistent exposures, decide whether the level suits you: and, if not, make an overriding alteration of half a stop in your technique.

Users differ in their way of making such overall allowances. Some think in terms of a third of a stop, and do the change by setting their meter corresponding to one degree B.S. scale more or less than before: thus, if you set Super X at B.S. speed 26 and find you would prefer a slightly denser image, change to B.S. 27. This, in effect, makes the meter think the film is faster, so it calls for a smaller aperture, and this leads to less exposure and hence a denser image.

Other users prefer a fixed meter setting, and are good at the mental gymnastics of calculating the exposure alteration as they change filming speed or other conditions. They will cheerfully meet the above example by subtracting half a stop; for instance, an indication of f/8 would be set by them as f/9—halfway between f/8 and f/11.

Yet other users-and these are the ones most inclined to the artistic side of filming and least able to stomach numbers and mathematics generally-will simply "err on the underexposure side". And this I must say I find reasonable and useful advice. Above all, one should weigh up form in these matters so that one can meet the next filming season with greater confidence—and improved technique.

### WHERE WE CAME IN

I came across a good action picture the other day. It shows a young cameraman hand-turning his instrument, which is mounted on an admirably rigid tripod, while the suitably attired and megaphoned director actively exhorts the players. Yes, it is a school film unit, and these two technicians are shown on location for a comedy, said to be the first ever produced by a school unit.



### **GROUP PORTRAITS (2)**

Listen, everybody," said our director. " We have a lot to get in the can tonight, so we must get down to it."

We all agreed, and one new member was seen to roll up his sleeves.

" Now, Alice," continued our director, " we want some really good facial expression in this scene. It's a B.C.U."

"Is he swearing?" asked the new member, sotto voce.

" You see, my dear, you realise that he's dead, not fainting."

"Oh! Was he fainting?" asked Alice. We assured her he was.

"Well, he looked dead to me," said

" Now see here, dear," said our director, patiently, " You have just come into the room. We will be shooting that next week. By the way, will it be all right for the set, then, Phil?"

Phil did not hear.

" Phil! Will the set be O.K. next week?" we all shouted.

"Yes, if Myrtle brings the what's-it," said Phil, a trifle huffily. He doesn't like to be ordered about.

"Myrtle! What's-it!" our director echoed.

" Yes," said Phil, "don't tell me you don't remember. She brought her thing-'ummy last week. We'll need it next week for continuity."

" That's true. Well, will you ask her?"

"If she comes tonight," said Phil.
"If she doesn't come, I'll phone her," said our director.

"She isn't on the phone," we said.
"Well, I'll call round." said our director, a little desperately. "Now is everyone ready?"
"No," we said.

"Well, come along, come along," said our director, encouragingly. "We have a lot to do tonight."

"WE are waiting for you," we said. D. LEGGETT



To create the illusion of movement for this scene in "Switchback" Fourfold members rocked the car and pulled branches past front and rear windows. A mixture of Lux and Coca Cola applied to the windscreen prevented unwanted reflections.

The school? Mill Hill. The date? July, 1920. The picture appeared in The Kinematograph Weekly of Aug. 5th, 1920. The unit used 35mm. film, because 28mm. was rare in this country. 16mm. appeared years later. They used a Gaumont projector, with lime-light illumination. Films booked for the Autumn, 1920, term included The First Men in the Moon and Lorna Doone, supported by their own newsreel.

The account of their activities ends with words which could have been written thirty years later: "The whole organisation and exhibition, producing and photographing is carried out by the boys, though the synopses of all films shown have to be seen by the master. No doubt one of these days there will be founded, as we have long ago suggested, a Chair of Kinematography, and its genesis will have certainly been in Mill Hill."

### SOUND STRIPE EXPERIMENTS

To everyone who is wondering about adding sound to his films, and whether sound stripe will soon begin to emerge from the background, and how costs will go, I would offer a piece of advice: it is not too soon to do some experimental recording! There is a very great deal to learn about recording technique, before the results come up to acceptable professional standards.

Such experimenting need not be very expensive or very difficult to arrange: it depends on your ingenuity whether you can borrow free from a friend, perhaps in return for filming services, or whether you have to hire a standard magnetic tape recorder; but once this has been arranged, you need to spend only about 30s. for a reel of tape

playing half an hour; and it will last for unlimited experiments, since errors are erased as you re-record.

You learn in a remarkably short space of time that three of the things that are not easy to do are carrying out an impromptu "interview" with a child, making the sound seem to vary in depth to suit the distances of two speakers from the camera, and getting actors to do post-synchronizing. The results, even after you have got the quality to your liking, are very "thin" compared with the professional product, as the professional uses several background tracks to add body to the sound, ranging from straightforward effects to vague sounds like traffic outside the window, footsteps passing along the corridor, etc.

When you have done this experimenting, and acquired not only the basic technique but an idea of whether you like doing it, you will also be the proud possessor of a reel of magnetic tape containing many oddments, doubtless including some witty sayings of the family. And here I want to make an important point: these records are both lasting and always reproducible. It is important to realize that these tape recorders are now a standard article, with uses far, far beyond the cine world, wherein synchronizing problems have rendered them a comparative disappointment.

They are now commonplace, and a British Standard Specification has been drawn up specifying their dimensions and speeds: so any recording you do now can always be re-recorded when the long-awaited synchronized sound system becomes cheaply available to us.

# ABC

Points at which the claws wear

Even if you don't trust your ability to dismantle a projector and put all the bits back in the right places, we hope that at least this insight into the workings of parts not normally exposed to view will help you in the task of simple maintenance. The first article in this series appeared in last month's issue

By G. A. GAULD, B.Sc.

# The Projector from the Inside

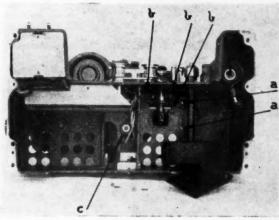


Fig. 1.

In a substandard projector, the claws must be accepted as a wearing part which requires renewal from time to time. Millions of contacts with the hard, sharp edges of the film sprocket holes lead to grooving in the claws, and, ultimately, an unsteady picture. A slight disadvantage of the G.B.-Bell & Howell 601 is that replacement of the claw is a major undertaking, and to those who have ready access to a reliable dealer, I would strongly recommend that they let him do the job.

On the other hand, it is evident from the pages of A.C.W. that many readers are skilful amateur mechanics well capable of servicing their own equipment. And many overseas amateurs are remote from dealers and their workshops, so that self-servicing is the only alternative to the cost and delay of sending machines away for repair. For the others, these notes will, I hope, give an insight into the workings of their machines, and help to indicate when they need the attention of the servicing agent.

In my experience with the 601, the claws do not develop a clear cut groove but wear as shown in the diagram. Although the vertical movement of the shuttle and claws may be constant and exact, this does not necessarily apply to their entry into and exit from the film sprocket holes because of: (a) variations in the film plane due to buckling of the film, joints, dirt in the gate, etc.; (b) a slight

springiness in the arm carrying the claws, i.e., in the whole of the shuttle and claws complete; (c) slight backlash in the mechanism controlling the in and out movement of the claws; this can arise in several different ways, as will be shown later.

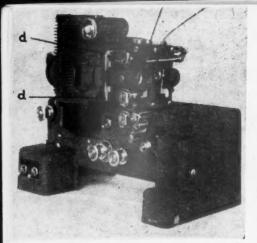
If there is a slight lack of precision in the entry of the claws, the film is liable to be gripped at various parts of the groove such as A, B, C in the diagram, thus varying the effective stroke although the true mechanical stroke of the shuttle may remain constant.

### Vertical Shake

This will cause irregular vertical "shake" on the screen. Examine the claws with a magnifying glass and if grooving is evident, and if the grooves have cut in to about half-way through the metal, then it is time to replace them with a spare obtainable from the manufacturers or your dealer.

The instruction manual tells you how to remove the amplifier unit and how to lift the projector out complete from the blimp case. Having done this remove and set aside the projection lamp, condenser units, and projection lens as a safety precaution. Then turn the projector on its side (Fig. 1).

The oil drip plate below the bottom sprocket is first removed by undoing the two screws a (Fig. 1). This will make accessible the three screws b which are next removed.



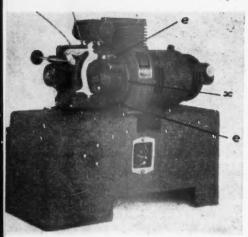


Fig. 3.

Finally, slacken off, but do not wholly remove the nut c. Do this with a box spanner rather than an ordinary D.E. spanner as the former is less likely to damage the nut and the adjacent insulated wires.

Now set the machine upright and remove the two screws d (Fig. 2) together with the gate side-plate, and make a careful note of the position of the two washers or distance pieces which you will find on the screws behind the plate. Next, remove the two screws e (Fig. 3) and note that there is a dowel pin x, which you must set aside later in case it drops out and gets lost.

Very gently lift up the front part of the mechanism, allowing the lamp house portion to tilt back. This will release the front part of the mechanism from the dowel pin y

(Fig. 5). You will then be able to draw the mechanism forward clear from the lamp house, as shown in Fig. 4. There is no need to touch the clutch mechanism, and the main part of the equipment (Fig. 5) can be set aside. You will then have the projector mechanism separated (Fig. 6).

The next obvious step is to undo the nut on the shutter shaft. If you were to examine the other end by taking off the front cover, you would see a screw head on the other end of the shutter shaft. The procedure would appear to be to hold a screwdriver in the slot and to turn the shutter shaft nut against it. But, on no account must you do this for the slotted head will come undone and you will have 32 one sixteenth inch ball bearings running all over the place! I will explain this in more detail later.

### A Box Spanner

The way to tackle the job is shown in Fig. 8. Set the tip of a screw driver to catch on the protruding end of the main shaft, and so prevent the shutter from rotating. Using a box spanner and applying a very gentle pressure in an anti-clockwise direction, you will find that the nut is slackened and removed quite easily.

Now strip off the three parts forming the shutter, noting very carefully how the pins and sockets fit at each point so that the register of the shutter in relation to the cam is maintained. You will be left with a brass sheet assembly carrying various oiling wicks to be drawn away, but note the tongue which slips into a slot at the extreme right hand side. You will now have the intermittent mechanism exposed (Fig. 7). Removal of the two largeheaded screws g (Fig. 7) will release the

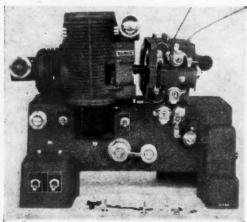


Fig. 4.

shuttle and guide pins which can now be drawn clear over the head of the threecornered cam shaft.

Have a look at the surface of the cam. It may show very slight wear, but serious grooving would be necessary before a spare was called for. In any case, this is a costly part and refitting a very tricky job which should not be attempted by the average amateur. If the lubrication system has been working satisfactorily, serious wear is unlikely to have occurred and a replacement should not be necessary.

Check the two pins for "lipping" at the extremities of the shuttle stroke. Again, with satisfactory lubrication, wear is unlikely, but as these parts are not expensive, they may be renewed if there is any doubt in the

matter.

### Slight Friction

Now try the new shuttle in position. In all probability it will not run quite smoothly when the mechanism is rotated; there will be slight friction and "stickiness". In my own experience of fitting three new claws, this has invariably been due to a slight tightness between the V-edge of the shuttle and the groove in the drunken carn.

Remove the shuttle and rub some chalk on both edges of the V. Replace it, give the mechanism a few turns, and remove the shuttle. The bright spots will show up where the chalk has been rubbed clear. Ease these by rubbing with fine emery cloth, rub again with chalk, refit and test again, and repeat the process until the shuttle moves perfectly freely without friction but, also, without play. (Continued on page 860)

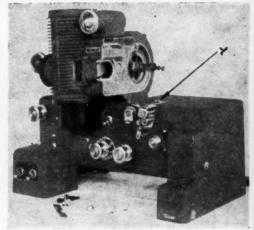


Fig. 5.

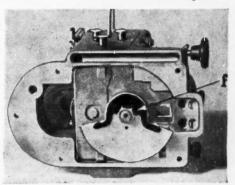


Fig. 6.

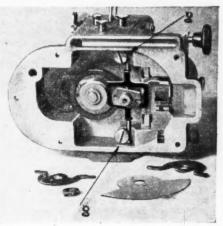


Fig. 7. 763

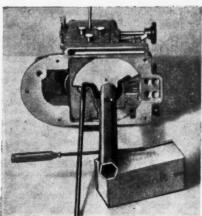


Fig. 8.

# un with Filming

at a Public School

By P. J. CLULOW

The producer of "The Flaming Torch" presents two frame Troch' presents two frame enlargements from his film. They show (a) Retribution: the bully has been run over, and (b) Awkward Situation: the peer's son refuses to leave the victor of the bully has been refused to leave the victor of the bull of the state of the wicket after being out.





If someone gives me a sizable Christmas box, I shall buy some P.S.S.P. and V.F. stock with it, just as I did last year. When I returned to school after the last Christmas holidays, I had already checked over my Coronet 9.5mm. camera, and the f/3.9 lens had recently been cleaned. And I had forty shillings in my pocket. So, in deciding to make a film. I felt prepared for anything.

The first three weeks of term I spent busily throwing paper into the waste paper basket—the results of my efforts to produce a filmable story. At the end of these three weeks it was borne in on me that it would have to be uninhibited drama, with plenty of action. We are always told to suit our films to players and audience. comedy was beyond the rather limited powers of the former, and the latter wouldn't look kindly on fantasy.

### For Local Consumption

This was the story, designed purely for local consumption. A new boy, son of a duke, arrives at the school, and at first shows himself to be spoilt and to have a nasty temper. He delights in practical jokes and cannot bear losing a game. One day when he is out on a ramble, he is overtaken by a large car. He hears a screeching of brakes, and sees the car back out of a lane and continue swiftly down the road

The new boy runs to see what has happened, and finds that one of the chaps who have been giving him a bad time has been run over. The future duke picks him drops from exhaustion and is taken to the sanatorium. The victim of the accident is carted off to hospital. The new boy who is now a hero, develops a fever, but is put on

the road to recovery by the happy seturn of the victim.

A very simple story, with not much to it? Yes, I grant you that, but it's the sort of thing you read in boy's magazines, so I hoped it would go down all right. Even so, we only just managed to cover it in four 30ft. reels.

### Three Bob Left

At the beginning of the term I bought three reels-and left myself with only three bob. I had pinned my hope on a birthday later in the term. (The hope was justified.) So the story was duly scripted, and I came to the difficult task of casting. But at least the part of the driver of the car was comparatively easy to fill: our housemaster had recently acquired a large, second-hand car, and would be delighted to appear on the screen.

When we started shooting, it seemed at first that the troubles usually associated with that part of film-making were not going to come our way. Happy delusion! It was not until half way through the second reel that we required our star to look annoyedbut nowhere on the film will you find him glowering. We spent over ten minutes making faces at him, but he could not imitate them. Nothing we could do would make him angry, so we had to resort to make-up. A few lines with a dark pencil produced what we thought was a perfect expression of annoyance. On the screen he seems to be laughing.

We were prepared to be refused admission up and humps him back to school, where he , to the san, wards, and had arranged for the scenes to be taken in the dormitory instead, when Nurse told us that she would allow us to use a ward which at that time was unoccupied. So we invaded it with camera, lighting equipment (we used clean frying pans as reflectors), yards of flex, make-up and glycerine (for the sweat on the patient's brow) 'borrowed' from the chemistry lab.

Filming proceeded quite happily, most of the shots being semi-close-ups because we had so little light. It was not until we had finished that we noticed that the glycerine had transformed the clean sheets into a For the car accident loathsome mess. sequence, shooting went less smoothly. If you are a lone worker or club member who experiences difficulty in assembling the cast for your film, you may perhaps think that the producer of a school film would be happily free from such troubles. You'd be quite wrong, you know.

### Hockey Enthusiast

It was a Thursday afternoon, and the first hockey XI had a fixture with the Occidentals which all the hockey enthusiasts were intent on seeing. Our star was a hockey enthusiast. Our housemaster was free that afternoon alone. The sun was out, but the weather forecast told us that the fine spell would not last long.

We haggled and bargained with our star, and at last it was arranged that we should film during the first half of the match, and watch the second half. That would give us one and a half hours between dinner and the match in which to get to our location and

film the accident sequence.

Then the master-with-the-car told us that he would be turning up half an hour late. In order to save time, we made up our star before the master was ready-and that produced another difficulty. Everyone who passed that way saw the star wearing this make-up and was particularly vocal about his very red lips. He was most embarrassed, and it was all we could do to persuade him to go on with the film. And unfortunately his discomfort was prolonged, for the master who was to be half-an-hour late was in fact forty-four minutes behind time. That left us forty five minutes for shooting.

### Refused to Budge

Our housemaster endeavoured to start his car. It refused to budge. We disembarked, pushed it to an incline and re-embarked. Happily, the engine started as the car

rattled down the slope.

At the bottom, the drive turned through an angle of ninety degrees, and the corner was obstructed by a large lorry which was being unloaded. The car was stopped, the lorry moved, and then the engine refused once more to start. So again we pushed. At last the engine condescended to perform its normal function, and we arrived at our

destination with fifteen minutes in which to shoot fifteen scenes.

Sheer necessity compelled us to cut four of those scenes—they were not absolutely necessary to the story-and anxious foreboding induced us to shoot the rest without rehearsal. We were afraid of a third failure on the part of the car. In fact, it did stop again—in the middle of a scene. But judicious cutting gives it a continuous, if somewhat jerky, progress, across the screen.

When this sequence was finished, and when the star had thankfully removed his make-up, the master kindly ran us up to the playing fields. The second half was about to begin, and our star had decided that the afternoon's shooting had proved perhaps a little more amusing than a hockey match. (Apropos, we lost the match).

The film, properly edited, was ready for projection a week before the end of term, and it was arranged that it should be given its premiere at the school photographic Society's



The younger you begin the quicker you learn. With so many years' start the producer of "The Flaming Torch" can happily pursue bigger game, and—who knows?—one day a frame enlargement from a Ten Best winner such as another (but rather different!) thriller, "Sidetracked," another (but rather different!) thriller, "Si might proudly proclaim his success.

last meeting. The audience was larger than the society had had for the last six years, and the lecture theatre was silent with anticipation as I started to turn the handle of my Pathescope Ace.

They laughed in all the wrong places, and were not at all horrified as the car scrunched They imitated the over the victim's leg. master as he appeared on the screen, and didn't behave as any decent audience ought to have done. But they enjoyed it. The prolonged clapping at the end and the fact that they asked for it again proved that.

We christened the film The Flaming Torch (an alternative title, Lord Percy's Progress did not appeal), and although we know that from the technical point of view it is a damp squib, we did get a tremendous lot of fun out of it. We hope to have as

much fun with our next.



### 'LONEST' LONE WORKER

Sir,—I am always very glad to get my copy of A.C.W. each month by our monthly mail ship, and was particularly interested to read in the latest issue to arrive here Mr. B. L. Mitchell's claim to be the 'lonest' lone amateur. In Nyasaland the chemist's shop has a small stock of Kodachrome, Mr. Mitchell's nearest cine friend is 130 miles away and the nearest dealers, where there are good supplies, 500 miles away in Salisbury.

Unless there is a lone amateur resident in Tristan da Cunha (which I doubt) I think that I can at present claim to be the 'lonest'. This Colony of Seychelles consists of about 92 islands: the main island where I live, Mahé, is 1,000 miles from East Africa, nearly 1,000 from Mauritius and 1,747 from Bombay. But it is not the distances that are a handicap, but the lack of communications.

Normally we have one mail ship a month from Mombasa, East Africa, and one every two months from Bombey, India. The mail ships anchor a couple of miles away from Victoria for only a few hours and sail again long before we receive our mail. Thus it may be more than six weeks before we can reply to letters that arrive here.

### Roundabout

There is an air service as far as Nairobi and Bombay, but none direct here. Parcels often take four months to get here from England. Sometimes the air mail goes astray and takes six weeks to arrive. My nearest dealers are in Bombay and Nairobi, but I find that for supplies I have to write to England.

Before coming here in November, 1951, I arranged for a firm in India to process my 16mm. negative film, and soon after arriving I sent a 100ft. reel by sea and air to Bombay (at a cost of 25s. 6d. postage) to see if my exposures in this hot, humid climate were correct. I had the result back four or five months later. Then I sent more films. I wrote by nearly every monthly mail and after over a year heard that the film had not got through the Customs.

In April, 1952, I sent more negative film by "air" mail (i.e., sea mail as far-as East Africa) to England at a cost of £5. Three months later I heard that it had arrived in England, but the consignees had not opened the packages to read my instructions or acted upon the duplicate instructions sent by air letter, so that I could not benefit by my mistakes and, of course, the film suffered through the long delay before being processed. I have since found that it is less trouble to use Kodachrome film and to send it to London or Bombay.

### Unique

These islands are in some ways unique, so I have persisted in my attempt to get some good shots. I have now exposed over 4,000ft. of 16mm. film here (1,800ft. of Kodachrome) and 750ft. of 8mm. film, plus some dozen colour films in a Leica—at a terrible cost; but I hope that I shall have some interesting films to show when I come on leave. (Most of the 8mm. film is of family interest, of my wife and children, but the 16mm. film is of more general interest.)

In August last year I made a journey of 1,500 miles in a sailing schooner of 99 tons, visiting remote islands of this Archdeaconry, including Aldabra and Farquhar Islands. I believe that I have the first colour cine film of the giant tortoises in their natural habitat on Aldabra Islands, 630 miles from here. They weigh over 3 cwts., and I have some interesting shots of their capture; but since my visit these islands have been "discovered" by the staff of the National Geographic Magazine, who have almost limitless resources for filming.

### Hazards of Shooting at Sea

Most of my filming has been done during parochial visits in this Archdeaconry where for over a year I had to officiate regularly in eight churches without the assistance of another priest. I visit some of the neighbouring islands for services, travelling in an open sailing boat—and usually become too seasick to be able to film.

I have shown my films here without

cutting more than about 3%, but of course if they are to be shown to people who do not appear in them there will have to be some drastic cutting. I did waste one 100ft. reel of Kodachrome in attempting to film beautiful coloured fish under water. I could not measure the light below the surface and overexposed.

During Coronation celebrations the ratchet of my 27-year-old 16mm. Bell & Howell went wrong, and I had to send it to England for repair, so that I am still without it. And after some trouble with my 1in. lens I eventually had to buy another. The old one was so out of date that Dallmeyers no

longer had the jigs and tools.

I find that it is a help to put exposed film in a refrigerator until just before the mail ship calls—but I usually try to limit filming to within a few days of the monthly ship. (The Venerable) CHARLES A. ROACH.

SEYCHELLES.

Our greetings to you, Sir, and the hope that you will have spent a happy Christmas, without any frustrations. Having no word from Tristan da Cunha, we admit your impressive claim to the title of lonest loneworker, and on behalf of all our readers, near and far, send the wish that both your mission and your filming will be crowned with success.

### OLD TIME 9.5mm, SHOW

Sir,-In response to your invitation to submit details of 9.5mm. shows to large audiences, here is a note on a show I put on in our 240 seater local hall. My projector being a silent 500w. Specto dual 9.5/16mm., it was, of course, hopeless to attempt to compete with professional presentation, so I decided that it must be an "old time" show.

The printer fetched out his oldest type. The 7ft. screen (45ft. throw with 2in. lens) consisted of one of my wife's best double sheets treated with "whiter than white" and fixed to a roller and side stretchers. whole surround was draped in black. enhance the old time atmosphere, I toyed with the idea of leaving the screen naked and unashamed while the house lights were on; but the showman in me rebelled and I had an assistant to dim the house lights and open the curtain on the opening title. And a friend tinkled away on the piano with "Hearts and Flowers" and other appropriate tunes.

The start of the show was heralded by lantern slides. One exhorted ladies to remove their hats. During Orphans of the Storm I even worked in the Hellzapoppin' gag. The film stopped, a slide requesting a Mr. Jones to go home at once then appeared, and a silhouette of a man in a trilby hat walked across the projector beam. This brought down the house! All the slides were, of

course, shot on my titler.

The only modern note in the programme was supplied by my own newsreel of the winter floods at Southwold. This, of course, was of great local interest. The picture was really well lit and the black surround to the screen served to intensify the light. Best exhibitors, please copy!) The profit? £10.13.3d. after paying for the hall, printing, and hire of films, plus a great deal of enjoyment for myself. SOUTHWOLD, SUFFOLK. BERNARD A. LEE.

### **DOUBLE - 8 TROUBLE**

Sir,-While on holiday in Cyprus recently I suffered from what is, I trust, an uncommon fault with a spool of double 8mm. film, and feel that other readers might appreciate a warning. It is usual for each cheek of the spool to have a different arrangement of the axial slots to cater for the various types of camera take-up shafts. One cheek has three equally spaced slots and the other four. This particular spool had three slots on both sides, a fact which would not, of course, be noticed during the first run through, as the feed shaft normally has no dogs.

My camera has two dogs 180 degrees spaced on the take-up shaft, and when I came to turn the film for the second run, I was horrified to find the spool would not mate with the shaft. So there I was on location with a useless spool and no chance

of repeating any lost shots.

I solved the problem with the aid of a nail file, and the film passed through with some initial jamming due to wobbling of the spool. It is now on its way to the makers with a plaintive note. The moral is plain: check both sides of your spools before you load; when it is half used it may be too late. D. L. HART (Sqn./Ldr.). M.E.L.F.17.

### OILING

Sir.—Regarding the recent letters on the oiling of cine cameras, let us not, as Mr. Burgess has, lose the first principles of the argument. In the first place, Soundtrack's article asks designers to make a camera which will not need oiling for 5 years. Mr. Burgess states he gets cameras for repair with sand in them. I am sure he does, and I am equally sure Soundtrack would not dream of not cleaning his camera if he thought there was sand in the movement.

Designers have made some progress, as I pointed out in my first letter. Mr. Burgess has not come across oil-impregnated bush-Maybe he has not come across a ne A12. The booklet given with it ings. Keystone A12. states that the bearings are of a special composition which does not need oiling for 12 months (not 5 years); it is recommended

that the camera is returned to the factory every 12 months for cleaning and lubricating.

Regarding main springs, I have been dealing with watches, clocks and all forms of spring driven mechanisms for some 12 years, and I have found that clean oil is the best for main springs, heavy oil for heavy springs, and light oil for light springs. The use of graphite grease was discontinued after a study of main spring habits and because of the extreme difficulty experienced in removing the old grease. Graphite is almost insoluble in the common spirits, and is very tacky after 12 months exposure to the air. (We have not reached the vacuum barrel main spring' age yet.)

I agree with Mr. Burgess on the importance of doing the job properly, this always necessitating removal of the complete movement. If you feel it is too big a job for you to do, let an expert do it, but don't leave it 5 years. Mr. Burgess does, however, agree with me on one point, so let's end up friends. Mr. Burgess, and agree to differ on main springs.

FARNWORTH, LANCS.

H. D. HOLDEN.

### ALBERT WAS TOO LATE

Sir,-The bright spot of a recent holiday in a North Yorkshire village was the transforming by a 16mm. mobile unit of ye village hall into ye Odeon, each Thursday evening; two separate performances, 5.30 and 8. Sternly controlling my eagerness by deciding to attend the second performance, I arrived at the appointed hour to find the proprietor threading up his projector, while the cashier, presumably his wife, nimbly took my oneand-sixpence and placed it in her saucer "till"

When the auditorium light was extinguished at 8.25, our company numbered 38. I had already twice seen the feature on 35mm.-A. B. Pathe's The Dancing Years, and again enjoyed Novello's delightful music. But it was one delightful incident which made the

evening complete.

We followed again the passionate devotion of the famous singer, Maria, for the young struggling composer, Rudi, and watched sympathetically their tender endearments. Enchanted we gazed as Maria-in glorious Technicolor-cum-Kodachrome, of coursebegan to swoon into sweet but complete surrender-and then it happened!

At that precise moment, when a hasty respectable fade-out was surely imminent, a faulty sprocket hole caused the lovers to remain there, locked in each other's arms. There was a hushed, anguished cry from the cashier of: "Albert! Albert! Quick!"

But Albert was too late. The warm intim-

ate embrace continued for one-two-almost

three seconds, then, the pace becoming too hot, a huge blister spread slowly across the screen, and to titters from the audience, the lovers melted from our view.

As one staid middle-aged member of the farming community in the seat behind me remarked to his wife: "Ee! What a to-do! 'E must 'a got that theer three-D they're talkin' abaht.'

HULL.

E. WHITING.

### OVERLOADED SPOOLS

Sir,-With reference to the correspondence on the inability of 900ft. spools to retain the film, perhaps I could offer the following simple remedy, which is suitable for all spools of whatever size or gauge. I have been using a set of modified spools for the past three years and they have proved their effectiveness.

One merely uses small clips to prevent the film from spilling over. To modify the spools—the flat surfaced plastic ones are best adapted—we first make 16 clips of approximately 1" x  $\frac{1}{16}$ " from a piece of metal about  $\frac{1}{16}$ " thick, and bore a hole to receive either  $\frac{1}{16}$ " or  $\frac{3}{3}$ " soft aluminium rivets (preferably with countersunk heads) about from one end. The opposite ends of the

clips are then rounded.

Four holes are then bored on each side of the spool about 1" or 16" in from the edge of the spool and the inside face of the spool countersunk to receive the countersunk rivet. Thus the rivet can be flattened on the outside of the spool when assembling. The rivets are then hammered to a nice turning fit with each clip. Clips of this length should not interfere with the projection beam. INVERKEITHING, FIFE. W. G. PRATTIS.

SUBJECT MATTER AND TREATMENT

-As I have not seen Sidetracked, it would be presumptious to criticise its subject-matter from somebody else's description, but I cannot in principle agree with the viewpoint implicit in the editorial footnote to W. C. Chapman's letter that, if technically well-made, a judge should not exclude a film from meritorious award, because he may not care for its subjectmatter.

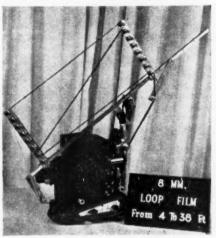
This viewpoint reflects an opportunism which might allow all kinds of inferior material-extending even to the category of "rubbish"—to creep in under the virtuous cloak of being "well-made" and "getting

over".

Were I acting as a judge, subject matter would be considered as of prime importance, and marks would go to producers primarily for the thought that had been exercised in the choice of subject. In this field, those films tending to elevate and develop human thought, emotions and experience, and thereby advance culture and civilisation, would receive greater attention than those tending to degrade it.

Second to this would come treatment of the selected subject-matter, and thirdly, technical production. Relegation of the latter to the last point of consideration would be, I think, consistent with treatment of the film as an expression of Art.

Contemporary commercially - presented films have technical excellence, but when it



Loop attachment for 8mm. (See "The Professional Takes up 8mm.," col. 2.)

comes to subject-matter, I fervently breathe: "From such as these, good amateur, deliver us, and for pity's sake do not emulate them!". Given this approach, "entertainment"—much abused word—will emerge not as a nerve-wracking or soporific experience, but as a stimulant to the human spirit and cultural progress.

BRIGHTON, 5. A. E. PENNIFOLD.

### **CARTOON WORK: AN OFFER**

Sir,—Competition results every year show that the number of amateur produced cartoons is so small that prizewinners like *The Millstream* and *The History of Walton* achieve something of a rarity value apart from their artistic merits. Presumably this is because the greater part of the planning and production being a one-man job, club members are not afforded enough opportunities to participate. So the lone worker is left to grapple with all the artistic, technical and financial problems single-handed. I find

them too much to handle alone, but if any London club can make use of my services as an animation-designer, I shall be pleased to hear from them.

RICHARD D. HORN.

124 Brookhouse Road, Bellingham, S.E.6.

### THE PROFESSIONAL TAKES UP 8mm.

Sir,—Users of 8mm. may be interested to learn that we are using this gauge for commercial film production—for loop films. We were influenced in our choice by the fact that the maximum audiences out here for loop films of various industrial processes would never be more than 100, so that the cost of 16mm, would have been uneconomic.

We were informed by the leading people in England that there was no such thing as an 8mm. loop, so we went ahead and produced our own attachment for the Bolex M8R projector, the speed of which is stroboscopically controlled. The loops—in Kodachrome—are anything from 4ft, to 38ft, long. We use a Bolex H8 camera at 5-7ft, from the operation being filmed, and claim that some of our later productions have the same clarity as 16mm. Lighting consists of two banks of four 500 watt lamps and two 500 watt lamps fixed to the tripod.

To overcome the bogey of not being able to get duplicates we always take at least four cycles of each operation, holding three in reserve for subsequent orders, but the life of these loops appears to be fairly long. For example, one made for one of the largest hosiery manufacturers in the Southern Hemisphere is being repeatedly screened every day in their training school and has not yet needed to be replaced.

Many other readers out here agree with us that there is only one drawback to ACW: the time between each issue is too long. It should be published weekly. Never have I seen so much valuable information provided at so small a price.

GEO. CHAMBERS.

INDUSTRIAL CONSULTANTS PTV. LTD., MELBOURNE.

### FILMING AT 5s. A 100FT.

Sir,—At 5s. 100ft. the world looks quite rosy, but it might be as well to look at both sides of the question. The article in October's A.C.W. may well start a rush of buying with prolonged agony to follow. The first thing to note is that this negative stock is wound emulsion outwards. One must develop and fix an unexposed strip and examine it. With normal development the fog rise is considerable. A more specialised developer will keep down some of it but by increasing the restraining halides we

increase reversal difficulty. The graininess is largely due to fog caused by age.

The use of this stock will result in disillusionment. The resolution is low and it is unsuitable for titling. It is not reliable for test strips because of the special winding. For the same reason it cannot be intercut with other film except for leaders and trailers, where the extra thickness might be an advantage.

It is to the credit of Mr. Pople that he admits that his results were disappointingly flat and grainy. Just what is the standard of good reversal, Mr. Pople? I have read from time to time how easy it is to process film by the reversal process, but isn't it really rather a specialised one? Were it not so would the film manufacturers set up their own plant?

NORTHAMPTON.

A. LEE.

Mr. Pople stated that his first results were disappointingly
flat and grainy. Later reels which he forwarded for our
inspection were of quite acceptable quality.

"FLATTIE" VERSIONS OF 3-D

Sir,—I agree with Mr. Wood's comments on the 3-D film, *The House of Wax*, but I do not think that 3-D is as important as he would have us believe. It has little to offer the amateur, and the extra dimension does not justify the extra expense.

This film will remind 9.5mm. users of those two great classics, Metropolis and Caligari. A direct reminder of the early days of films came during the middle of the picture when there was a short interval while the projectors were threaded. I shan't be so worried next time I have a break in the middle of a feature!

Probably the most important question for the amateur is whether substandard prints in two dimensions will be made available from 3-D films. Incidentally, I should like to obtain a 9.5mm. or 16mm. print of the original of The House of Wax—Mystery of the Wax Museum. Does any reader know if one is available?

one is available? EDINBURGH, 7.

E. B. SANSOM

Inferno, latest of the 3-D features, is to be released throughout the country in two dimensional form. We understand, too, that several of the numerous 3-D and Cinemascope films now in production are being shot in two versions for eventual release as both "flatties" and "deepies".

HONEST TO GOODNESS

Sir,—How I cheered when I read the letter from P. Whelan of Dublin about the absurd prices of 16mm. cameras! Why can't we have a plain honest 16mm. job with the minimum of expensive bibs and bobs—something after the style of my old Bolex B (an f/3.5 lens is ample for ordinary needs). Let the clubs and the professionals have the range most suited to them, but please let honest clots like myself have a new 100ft.

spool-loading camera we can afford, otherwise we shall be forced to carry on with our ancient equipment until it passes out and we cease to buy film.

LONDON, S.W.1.

R. F. WILSON.

POPULAR IN CALCUTTA

Sir,—Amateur film making is quite a popular pastime in Calcutta, but it has not caught on as a serious hobby. If there is a cine club here, I have not heard of it. Our more experienced workers concentrate on travel films; I have yet to see an amateur film play.

May I say that ACW is a wonderful magazine. Its contents far exceed in value

the rupee it costs here.

ADRIAN SAUL.

BENTINCK STREET, CALCUTTA, 1.

ANY MORE FOR MALTA?

Sir,—Equipment in Malta is, on the whole, slightly cheaper than in England, and film stock is plentiful. Kodachrome is very easy to get and dealers have, in fact, quite a job getting rid of it. (The fare to here is, I believe, £27!)

ACW is without doubt the finest magazine

ACW is without doubt the finest magazine on our hobby in the world and well worth the 1s. 3d. it costs in Malta.

Pawla, Malta, G.C. R. Howard.

**FILM LIBRARY DAMAGE** 

Sir,—Surely Denys Davis's troubles with the Federation's film library would be cleared if each film was examined on return and any damage charged to the hirer. Agreed it might mean a larger staff, but wouldn't it be worth it?

HARROW WEALD, MIDDX. J. S. EVANS.

### UNCALLED FOR

Sir,—With reference to last month's article on the Cannes Film Festival, and the footnote by your goodself on the criticism of *The Mice Will Play*, as one who had the pleasure of being present on the opening night, I think your remarks were

completely uncalled for.

May I point out that the reason for Mr. Sykes's film being shown was explained in the writer's article when he said that "on account of the French strike the first public shows were of a poor quality". The Cannes Cine Club had no alternative but to show these films or cancel the Festival and it was generally agreed by the audience that, had conditions been normal, this film would never have survived the preliminary judging session. As the Festival progressed and other 8mm. films were shown, the quality of *The Mice Will Play* became apparent, and I am of the opinion that Mr. Denys Davis was far too kind in his criticism.

#### ARE YOU ENTERING FOR THE 1953 TEN BEST COMPETITION?

The Ten Best Films of 1953 competition closes on Dec. 31st, but entry forms must reach us by Dec. 10th. If you have not had yours yet, you should send for one now, enclosing a 24d. stamp. Address: Ten Best Films, Amateur Cine World, 46-47 Chancery Lane, London, W.C.2. This year—for the first time—the awards are ten handsome and valuable statuettes, veritable

Oscars of the amateur cine world. Each is won outright: it does not have to be returned at the end of the year. All films are eligible—there are no stipulations as to subject, gauge or length; they may be in monochrome or colour, silent or sound. There are no classes for films of the same subject matter. Each entry is judged independently. All stand an equal chance.

I would also like to add that one's critical faculties do not change with one's apparel, be it dinner-jacket or boiler-suit.

ROMFORD.

NICHOLAS BRENT.

### 9.5mm. SOUND REPRODUCTION

Sir,—When I returned from work and saw that A.C.W. had arrived, everything had to stop while I examined it. I note that Mr. Sansom does not seem to care for 9.5mm. sound reproduction. I own two Son projectors and consider Pathescope's claims as to sound quality to be justified. I find that it is quite simple to switch from one machine to the other, even on a nine-reel feature film.

I can also recommend Pathescope's servicing and suggest Mr. Sansom returns his machine to them. I am sure he will think it a new one on its return.

CLECKHEATON.

D. BUSHELL.

Sir,—I have been very interested in the comments on 9.5mm. sound reproduction. I experimented with it about five years ago and came up against the same difficulties as those described by Mr. Shaw. While I agree that Pathescope have provided the amateur with sound films at a cost to meet the pockets of most of us, I feel-that on many prints the sound track leaves much to be desired.

Mr. Shaw states that the ladder-like track reproduces more faithfully than the other type. I presume he refers to variable density as against variable area. The former is better suited to a reduction print than variable area, as the width of the track is not so important. I understand that half the track is blanked off on 9.5mm. variable track prints, so that a loss of quality must be expected. Perhaps Pathescope will give us their views on this.

HOVE 3.

G. M. DENMAN.

### INCIDENT LIGHT FOR COLOUR

Sir,—I have been interested to read the correspondence on shooting Kodachrome. My chief difficulty with this stock was in estimating sky conditions, but since I converted my Mini Rex meter for incident light reading, I have had perfect exposures.

HORNCHURCH.

H. TAYLOR.

### ANOTHER STOP FOR THE CORONET

Sir,—I wrote you some time ago concerning my old Coronet camera, and you stated that the film I sent was overexposed. Since then I have fitted a new aperture plate with three stops instead of two, and have exposed four reels of film with excellent results. Plymouth.

H. T. Kendall.

### **EXPOSING AGFACOLOR**

Sir,—Your correspondent R. D. Nichols should be thankful that he had a dull day on which to expose his reel of 8mm. Agfacolor. Two reels which I exposed under standard sunny conditions proved to have an exposure range quite inadequate for any but the flattest subjects, while a reel of Kodachrome exposed under identical conditions was entirely satisfactory.

It would therefore seem that 8mm. Agfacolor with its greater speed and shorter exposure range will fill the need for filming in f/1 weather, but can hardly replace Kodachrome for general use. It would, however, be interesting to know whether Agfacolor receives compensated processing, as variations in average density from shot to shot are more noticeable than in Kodachrome, despite the use of a meter.

London, E.17.

B. Hutchings.

### **GENEROUS OFFER**

Sir,—I have all the back numbers of ACW from January, 1949, to December, 1952, inclusive, and am willing to give them to anyone interested. The advertisements have been removed to reduce storage space, but the reading matter has not been disturbed and they are otherwise in perfect condition.

A. D. PALMER. 21 MALDOWERS LANE, ST. GEORGE, BRISTOL 5.

### CHOOSING A CAMERA

Sir,—What do beginners look for in a camera? When I recently took up cinematography I decided that initial costs were as important as, if not more important than, running costs. The camera should be simple to load (magazines being ideal) and to operate. A fixed focus lens is desirable at first, with facility for interchangeable lenses. Picture size should not be too small, for although the majority of our films are family

shots for home showing, most of us have the secret ambition to make a short film and show it in a small hall. So I chose a Webo A and have never regretted it.

I. P. D. SKEMPTON (Dr.).

ELLESMERE PORT, CHES.

### A.C.W. CIRCLES. HOME . . .

Sir.—As leader of 9.5mm. Cine Circle 17, may I express a member's appreciation and thanks to A.C.W. for inaugurating these Circles. The informative nature of the note books is such that both lone worker and club member derives much benefit from them. Subjects range from making a title to adapting lenses, from light dimmers to amplifier technics, from fitting speed governors to conversions.

We take a pride in the results of our combined efforts in helping and advising To the lone worker fellow members. especially I would say: join a cine circle! You can get so much from it for just the cost of postage. Thanks a lot, A.C.W.! CHADDERTON, NR. OLDHAM. R. COLLIN.

... AND AWAY

Sir,-We thought you might be interested to learn of the progress of an overseas Circle. Australian 9.5mm. Cine Circle No. 1 has eight members-five in Sydney and three in Victoria. The Sydney members meet in turn in each other's house every month or so, when we generally show films, mostly our own, have an informal discussion on apparatus or technique or examine some gadget made by one of our members. Each of us is making a film and we have also made a short

film introducing ourselves to our Victoria confreres.

In addition to these pleasant, instructive evenings there is the circulation of the Notebook which has become so bulky that its contents have been filed and a second book circulated, the technical notes proving so useful that they have now been indexed and made available to any member for reference.

We all, of course, wear our ACW badge. Thank you for the splendid idea of the

D. CHAMPION.

5 TAREN POINT ROAD, TAREN POINT, SYDNEY.

Circles.

**GRADUATES FROM 'STILLS'** 

. . I have been a still photographer for ten years, with a fleeting interest in cine Then a friend showed me some of his films and lent me a copy of A.C.W. Before the next month's issue was published I had sold my entire outfit and replaced it with a cine camera and projector. firm wish is that some day A.C.W. will be published weekly. It is a magnificent publication. WEAVERING, KENT.

Sir,-Will you kindly forward one stud type A.C.W. badge? I recently deserted still photography for 9.5mm., and have become a regular reader of A.C.W., so I needs must vaunt my new hobby by displaying the badge when I wear civvies. I like A.C.W.—but then I graduated from M.C.W. and I knew I couldn't go far wrong with a product of the same stable! (Sgt.) H. E.

35 A.M.Q., WOLVERHAMPTON.

### **Query Corner**

Sir,-I am looking for a 50ft. travel film (16mm. b. and w.) of Italian Sorrento and the Isle of Capri, and a shot of 4 to 5 ft. of an air liner in flight. I wonder whether any reader would be able to assist?
GIRNIEGOE, AVOCA AVENUE, W. H. CRAWFORD.
BLACKROCK, CO. DUBLIN.

Sir,-I am anxious to obtain a short length of 16mm. silent film, either colour or b. and w., of a steam train leaving Paddington Station for the West. If any reader has such a shot, would he kindly allow me to have it copied? 7 SUSANS ROAD, ALBERT J. FELLOWS, F.I.A.A., M.INST.R.A. EASTBOURNE.

Sir.—We of Pacific Productions would be only too pleased to furnish anyone with shots of places near Sydney. There are three of us in this group and we are now at work on our first film, an 8mm. thriller. (I am 17 and started with 9.5mm. two years ago; it was after having a go at Oswell Blakeston's script, "Friday's Luck", in ACW that I roped in two

I should like to contact anyone in or near Narrabeen who would be interested in joining us and wonder if it would be possible to hire some amateur films from British clubs.

Each of us reads ACW. Thanks for a grand magazine.

WARWICK FREEMAN. 73 GONDOLA ROAD, NARRABEEN, N.S.W., AUSTRALIA.

Sir,—Can anyone give advice on splicing, particularly of colour films? All splicers without exception which I have used produce a join which jumps in the gate. Is there none which makes a clean splice which is unnoticeable on the screen?

PETER E. DE REES.

ROYAL SOCIETIES CLUB, W.1.

### A COMPLETE GUIDE TO

# Filming Indoors



Fig. 1.



Fig. 2.

You can shoot indoor scenes by artificial lighting, using normal room lights. The basic minimum technical information for calculating the exposure necessary is given in Table I. Probably most amateurs shoot their first interiors by the method indicated in this Table. The results are acceptable only to a very uncritical audience, or if the subject is of unique interest, as sometimes happens, for example, in newsreels. The reasons for the generally felt disappointment are:

(1) The overall dullness of the shot.

(2) The very unflattering portraits of people appearing in the shot.

(3) Lack of illumination of the back-

(4) Marked inferiority of the picture compared with the professional screen or TV which, after all, are the inevitable bases of comparison.

Fig. 1 is typical of a shot taken with the central room ceiling light only. It is realistic, in that people sitting around in rooms so lit do look as Fig. 1 shows them, but it cannot be too strongly emphasized that the brain corrects most eye impressions into an approximation of the average appearance of the subject. For example, the harsh shadows cast by such lighting will not be consciously noticed by an observer of the actual scene, but he will

instantly be aware of them in a photographic reproduction. A brief study of professional films will show how much store the professional puts on additional light used to soften and model subjects, even when the set shows the apparent sole source of light to be of a type that just couldn't give such an effect,

It is true that there are certain limited uses for this elementary form of lighting. It can be employed for such scenes as children watching a TV set or playing by the fire, TV set and fire being simulated by placing lights in the fireplace or at the supposed position of the TV screen, and exposing as indicated in Table I. But this kind of lighting is really inadequate, and it is certainly false economy to cut down on lamps. Film stock is expensive and it is surely only sensible to use it in the most effective way.

To step forward towards the realm of "studio lighting", the minimum essential equipment is three photofloods (costing 2s. 3d. each) with three matt aluminium reflectors. Table II gives the basic technical information for calculating exposures.

It has been assumed that at 16 frames per sec. the camera shutter gives an exposure time per frame of 1/32 of a second. Some cameras give 1/48 or 1/50 of a second, however, and in this case half a stop more

Taking speed							es per sec				
Film stock						Fastest panchromatic					
Lights			• •			Two 100 watt pearl lamps (without reflectors)					
Distance of eac	h light	from su	bject,	in feet		2	21/2	31	5		
Lens aperture						f/3.5	f/2.8	f/1.9	f/1.4		

exposure than indicated must be given.

Where the taking speed is other than 16 frames per second, a proportional exposure change is required: for example, at 8 f.p.s. you require one stop less than indicated.

The "fastest panchromatic" film group consists of those with BS exposure index 30 to 31 for Tungsten (i.e., artificial) light, namely Kodak Super XX, Ilford H.P.3, Gevaert Ultra pan, Pathe VF.

The "medium speed panchromatic" film group includes those films in the emulsion speed range of BS exposure index 26 to 27 Tungsten (i.e., Kodak Super X, Bauchet Super pan, and Gevaert Super pan).

The distance from camera to subject does not affect exposure.

### Using the Tables

Tables I and II merely state a number of lighting set-ups, which in practice may be varied. It is important when using these simple tables to acquire the knack of readily calculating the effect on the aperture required of altering the lights. Two things must be remembered:

(1) A second light only affects exposure if its rays are superimposed on those of the first light;



Fig. 3.

(2) The light value varies as the square of the distance from light to subject. Examples: if, in Table II, you have one light at 8 feet and are shooting at f/2.8, then you can superimpose a second light and close down to f/4. But if this second light is directed at another part of the subject, as almost always happens, then each light is individually doing its job on its part of the subject at 8 feet, and the aperture required remains f/2.8.

If, in Table II, you have been working with one light at 4 feet and f/5.6, then on moving this light away to 8 feet you must open up two stops, to f/2.8, because you have quartered the light: thus, original distance—4 feet. 4 squared=16 and, new distance—8 feet. 8 squared=64. Proportion, new to old light=16/64=1/4. Accordingly 4 times more exposure is needed, hence you open up two stops.

Before we consider a few practical examples, there are three useful conversions which might well be noted:

(1) A matt aluminium reflector increases the effective light output compared with that of a bare bulb by approximately 6 times. This is equivalent to 2½ stops. The figure varies according to the shape and finish of the reflector, being over 8 times at the centre or axis of a polished aluminium conical reflector, for instance; but 6 times is a good working average;

(2) A white card reflector doubles the effective light output of a bare bulb;

(3) A photoflood gives about 7 times the light of a 100 watt pearl lamp. This again is a variable figure, since photofloods are comparatively sensitive to mains voltage variations and to their life, but 7 is a useful working figure—i.e., almost 3 stops.

The main use of these conversion factors is on the occasion when a mixture of lights is needed, in particular for cases where some detail in a corner of the picture needs

Taking speed Lights		16 frames per second One photoflood in matt aluminium reflector						
Distance in feet from light when using the following film: Fastest panchromatic		4	5 <u>1</u>	8	11	16 feet		
Medium panchromatic	 	21/2	31/2	5	7	10 feet		
Type A Kodachrome	 		-	3	41	6 feet		
Appropriate lens aperture	 	f/5.6	f/4	f/2.8	f/1.9	f/1.4		

its own light independent of the main subject illumination, and where Table II is used for bare photofloods.

One important and overriding consideration in these tables, and all such tables, is that two assumptions are made: first, that the subjects are of light to medium colour; and, second, that the walls of the room or set are light, so that they help the general level of illumination by reflection. That is to say, for the purpose of the tables, they must be no darker than a dark cream colour. It is also assumed that the mains voltage is up to specification, but if you are in any doubt about this, it is well worth checking, especially if colour film is being used.

Fig. 2 is characteristic of a shot with elementary modelling, and is an improvement on Fig. 1. But Fig. 3 shows how much further improvement can be made by adding some back lighting. Fig. 4 is a plan view of the camera and lighting set-up: the walls and curtains are deep cream, the

Fig. 4. The complete camera and lighting set up.

ground colour of the loose cover on the armchair is ivory, the carpet is brown and the table dark oak. S indicates the subject in her little chair, T the teddy-bear.

Fig. 1 was made with a photoflood at point X, about 2ft. in front of the subject and 5ft. above, representing single room ceiling light. A white card reflector was added, to double the effective light. Thus the only light was twice the value of a bare photoflood, at 51 feet.

TABLE III

f/1.4	2	2.8	4	5.6
1.8	2.3	3.5	4.5	6.3
2	2.8	4	5.6	8
2.3	3.5	4.5	6.3	9
2.8	4	5.6	8	11
3.5	4.5	6.3	9	13

Next line upwards = 1 stop more exposure Next line downwards = 1 stop less exposure Next column to right=1 stop less exposure Next column to left=1 stop more exposure Example: to give 21 stops more exposure than f/3.5, find f/3.5 in the bottom line, count up 21 stops in five stages of 1 stop

each, and read the answer f/1.4 in top line. An exposure increase of

11/2	1	2	3	1	4	1	6	8	times
Co	rre	spon	ds to	an	incre	ase	in	apertu	re of
1	1	1	111	- 1	2	1	21	1 3	stops

Further:

Table II gives f/4 on fastest pan film for this with photoflood in reflector: conversions show that the reflector gives a six-fold light increase, which is three times that of our white card: therefore we applied one third of Table II light and must open 1½ stops, from f/4 to f/2.3. (Table III is included as an aid to these calculations.)

We took care with this still, Fig. 1, to get the best effect we could with one light, manoeuvring it until some of the harsh shadows it cast were concealed and taking advantage of the fair spill of light such lighting usually gives on to at least a part of the background: but at best it is only passable, having much of the flatness of a flash picture and so often an unnaturally heightened contrast.

Moreover, we are talking of movies, not stills, and with this lighting any movement is apt to bring the weirdest shadows into unwanted and embarrassing prominence. And, with two subjects in the picture, only one can have the optimum position: in Fig. 1 the teddy is poorly lit compared with the girl.

Fig. 2 is eloquent of more controlled lighting. Good flesh tonés now appear on arm and knees, the little highlight in the hair is at the front where it should be, and not at the top, and the features have lost their unnaturally contrasty appearance. This was taken with L1 at 7 feet and L2 at 5 feet (see Fig. 4). Both these lights were photofloods in matt aluminium reflectors. L1 was about a foot higher than the subject, and L2 at subject height. L2 was moved round until nose shadow just failed to appear at the camera side of the subject.

This is a very typical set-up of lights: L2 is so "side" that L1 is almost the sole light from an exposure viewpoint—their light can hardly be said to be superimposed, coming from such different directions—and accordingly you read between  $5\frac{1}{2}$  and 8 feet in Table II (since L1 was at 7 feet) and give exposure between f/4 and f/2.8 (i.e., our usual old friend, f/3.5).

If you look now at Fig. 3 again, you cannot help noting with approval the extra light on teddy's left ear, and on the shoulder, collar, and hair of the subject. This is arranged very simply by adding to the setup shown in Fig. 4 the light L3, another photoflood in reflector at 4 feet from the

subject—actually a shade over 4 feet, being about  $3\frac{1}{2}$  feet horizontally away and 3 feet vertically above the subject.

This lamp is so manoeuvred that its rays do not pick out the back of the armchair also, as this would be a distracting accent, especially in colour where an unlucky splash of out-of-focus colour can be calamitous. Theoretically, adding L3 has no effect on exposure, but this is not absolutely true, as some slight superimposition is bound to occur; in this example the subject's collar, miraculously white and already well lit in Fig. 2, is in Fig. 3 a shade overexposed, but this is an accepted convention.

If something is still lacking from Fig. 3, it is the fact that background details seen past the subject are decidedly murky. Now, there is nothing wrong about this: in some shots this effect is desired, to avoid distraction. But, equally, in some shots an overall bright appearance is wanted, and it is a convention, largely attributable to the brightness in which Hollywood drapes its more lightnearted films, that odd corners of sets shall be well lit, however dim they would appear in real life with the source of lighting shown.

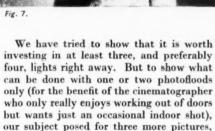
So in order to make just that difference, and to score an effect that the audience will assimilate quite without knowing it, you add an extra light for the background alone, namely, L4. In practice, it is often simply placed as near as possible without encroaching on the picture area (and take care! we once got one well in the picture). Here we had it about 5 feet above the ground and 5 feet from the edge of the table: again it has no effect on exposure, but a comparison of Figs. 3 and 5 illustrates the subtle improvement, particularly in the drape of the curtains.

The amateur always has to cope with his lights being "on top of" the actors: but you have to accept this, and it is only necessary to arrange the accent lights so that they are in the appropriate position for the main part of the action. For example, if the action depicted in the example of Figs. 1 to 5, using the set-up of Fig. 4, consisted of the girl walking into the picture and sitting down in her chair, illumination would be of good quality throughout the shot, if she followed the path of the chain-dotted line E.



Fig. S.





Figs. 6 to 8.

Fig. 6, intended to be a reaction shot during a TV session, is lit by one bare photoflood at point Y, Fig. 4, at the same distance and about twice the exposure (for it had no white card reflector) of Fig. 1. The light is a trifle harsher without the white card, but this effect is wanted. Here, in effect, you are pressing into service the very defects of Fig. 1. Such shots should have a slight flicker added to them, by quickly oscillating some semi-transparent object in front of the light.

Fig. 7 is a shadow shot, and this can only be taken with a bare photoflood; any



Fig. 6.



Fig. 8.

sort of reflector, other than a complete spotlight, causes diffusion which makes the shadow too indistinct to register effectively. Here, the subject was three feet and the cream-coloured wall four feet from the camera, and the bare photoflood was at 4 feet from subject and 5 feet from wall.

In such cases you light for the fleshtones of the subject, and leave the rest to look after itself, only taking care that the proportions are not outrageous: that is, subject-to-wall must clearly be a lot less than light-to-subject distance. Harlequinade films can be made by this basic set-up, the bare photoflood being not more than about 6 feet from the sheet, and then f/1.9 on the fastest pan film.

We have added Fig. 8 because we think too few cinematographers use this simple effect, possibly because it is not "naturalistic". In practice, you can sometimes add more sentimentality or soulfulness to the actor by this type of lighting than by

directorial persuasion. You simply place the subject a foot or so from a light wall (light-key effect) or a dark wall (sombre effect), and light by means of two photofloods in matt aluminium reflectors, both rather above the subject, one at, say, 4 feet on one side and one at, say, 3 feet on the other.

Thus you have side lighting only; and, as a good rule-of-thumb, side lighting of this type is "worth" about half as much as front lighting, so you give the equivalent of one light at 4 feet, i.e., from Table II,

with fastest pan film, f/5.6.

You might ask why Table II is always referred to, and never Table I. In practice, lighting tables depend on so many variables that figures are quoted which, based on tests, give acceptable results with minimum light. In fact, Table I gives almost one stop less illumination than Table II and, although it will give results that are acceptable, we have arranged it to emphasize the inadequacy of using 100 watt room-type lights for filming other than titles.

Table II can be used with colour film, as indicated. Do not be afraid of side and back lighting: we have successfully done shots with the no-front-lighting technique of Fig. 8 on Kodachrome type A.

Sometimes it is a nice effect to show a light being "turned on" during the shot. Referring again to Fig. 4, when using all four lights, the "lights on" set-up would have all lights on and the "lights out"

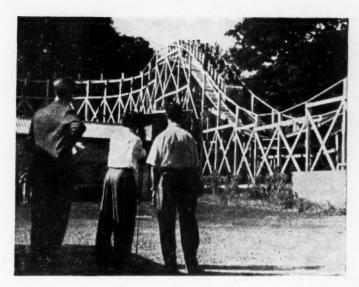
set-up would be with L3 on only. As a general rule, only one quarter of the total lights should be left on for the "lights-out" effect, and this quarter should include the back light.

One final word about depth of focus. We find that f/2.8 is the largest aperture with which one can work comfortably using a one-inch lens, and f/1.9 with a 12½mm. or 15mm. lens. There are, of course, numerous exceptions, and sometimes for an ambitious large scale shot f/1.4 is essential. But there are many who think that a real disservice has been done to filming by studio lighting by the introduction of some poor quality large aperture lenses. These, with their internal scatter and resultant poor contrast, and very small depth of focus, coupled with the graininess inherent in the fastest pan films and worsened by underexposure, have led to very poor results. They have led people to work with inadequate light.

In this respect Table II is realistic: once you want to shoot medium shots and light a space about 7 feet high by 10 feet wide, you need to invest in at least six photoflood-and-reflector sets, with a couple more spare photofloods for sundry use, generally as top lighting. This presupposes fastest pan film. Many 8mm. workers will only use the medium pan films to reduce graininess, but they score with the greater depth of focus attainable at f/1.9 with their short-focus lenses.

For the stages taken by these notes, an exposure meter is not necessary. If one is available, it is most useful as an incident light meter: failing this, use the highlight method, always taking particular care that no stray light confuses the meter, e.g., from a back light. Until you gain experience, a meter so used helps to check the contrast range: from the lightest to the darkest significant part of the picture there should not be a difference in exposure level of more than two stops. Even this may be more than you find suits your particular taste: then, as always, the value of test shots is demonstrated.

Of course, if you seek the satisfaction of playing around with a lot of lighting, you must join a club. Leicester & Leicestershire C.S. have an attractive range of equipment, some of which they are putting to good use in this scene taken during a recent club night.



It does not necessarily follow that, because a film is titled "Switch-back", there will be a switchback in it, but the Fourfold film of that name, now in production, means what it says. The camera crew takes a shot of the cars swooping downafine opportunity here for fluent angles and rhythmic cutting.

# Cut Out Those Dizzy Shots!

8mm. VIEWPOINT by DOUBLE RUN

It is surprising how many 8mm. filmers do not seem to own, or to use, a splicer. Yet it is a far more essential piece of equipment than a screen or even a tripod. An excellent tri-film model can be bought for £4, and if you are looking for a really useful present, you could hardly choose better.

The first task for a new splicer is usually to join up short films on a 200ft. or 400ft. reel, so that there is no need to stop and rethread every four minutes. But if you do this, remember to remove all unwanted leaders, trailers and spoiled film, as nobody wants to see black or hole-punched pictures. Even after you have scrapped all poorly exposed or ham acted shots, you will probably have still left in much unnecessary footage.

What about that long shot of Jimmy sauntering along the path? Cut out the empty frames before he comes into, and after he walks out of, the picture. Does it still last too long? Cut off the beginning or end (if continuity allows) or the middle (if you have a shot of, say, his mother impatiently waiting for him, which you could splice in to cover the gap).

Ask yourself if every shot is strictly relevant to your story. If it is not, the place

for the offender is the waste paper basket or store cupboard—no matter how much trouble it was to take.

This sort of editing, some people complain, would make filming very expensive. So it might, were editing only something thought of when everything else was finished. But the editor's problem (how best to make one shot follow another and lead into the next) is the script-writer's and director's problem as well. Film makers like Alfred Hitchcock plan their films so carefully in advance that they can be said to edit them at the same time as they write them. If such directors are then tempted to shoot additional material, they take only those shots that will fit smoothly into their general plan.

#### No Plans?

Amateur editors, however, are lucky if their enthusiasm as photographers has been restrained by the vaguest of plans. All too often they are confronted with a shapeless mass of material which would baffle an Eisenstein. If they allow this to happen, they should not complain of the expense. The only thing to do is to go carefully through the film, scrapping all that is poor, and trying to find some way of editing at





The pistol and the sulky mouth attract the eye in these two frame enlargements from "Ewan". Each shot makes its point in the minimum time, and the editor is free to cut to the next shot at once.

least part of the rest into a cohesive whole. An unplanned film can never be successful. If you do not work out a plan before you begin shooting, you have to do so afterwards—and this is very much more difficult.

## Splice Trouble

In all, I exposed 200ft. of Kodachrome on my family film, Ewan. After editing, 75ft. remain. In the six-minute film, there are 99 scenes (varying in length from 2ins. to 3ft.) and 94 splices. One still hears of amateurs who will not edit because they are afraid that their splices will come unstuck when projecting. This should be a rare occurrence, so if you do have any trouble check that you are using an appropriate film cement, and then take your splicer to a dealer to make sure that it is properly adjusted and that you are using it correctly.

It is less likely but possible that the fault is caused by a badly adjusted projector gate. (Incidentally, if you are buying a new projector, ask to see a spliced film projected; it can be a very informative experience.) However, supposing that a few of your splices do not hold, what audience will not prefer even this to watching an apparently endless, boring and bewildering jumble of uncut film? I always think that the more splices there are, the better the film is likely to be.

#### Transformation Act

I am usually rather disappointed when my films come back from the labs. The action seems to move so slowly, and the shortcomings of acting and camerawork are painfully obvious. But what a difference a few hours with a splicer can make! I had, for example, a shot of Ewan walking along and then suddenly stopping as he noticed a pistol lying in the grass. But he had over-acted the part so ludicrously, that it looked rather as if he had suddenly been stung. The shot that followed was of the pistol lying in the grass; after a few moments Ewan's hand reached down into the frame to pick it up.

The obvious thing was to make the join just before Ewan jerked to a standstill. As he was not visible at the beginning of the second shot, it proved unnecessary to show him stopping. In this simple way, a piece of ham acting was concealed and the whole sequence made far more effective.

One of the shortcomings of my scripts is that I do not place enough emphasis on the high spots of my story. I plan to show some action in two or three shots, but find later that it would have needed five or six to do it justice. So I often have to build up the desired emphasis during editing. Sometimes there is no need to lengthen the sequence, since by intercutting one shot with another, the action seems to last longer. But more frequently I have to incorporate parts of rejected takes, film removed from overlong scenes or, most convenient of all, extra shots that were taken when I realised that the scripted ones would probably prove inadequate.

For example, part of the script of Ewan read:



Filming large titles out of doors can lessen the need for minute precision work, besides solving lighting difficulties.

8. Ewan looks about him and shouts: "David . . . David . .

Giggling David is hiding round corner.

When I projected this, it was all over so soon that it was difficult to see what was happening. So I spliced in an extra close-up that I had taken to finish off a reel of film, and divided shot 8 into two parts, like this:

8A. Ewan looks about him and shouts: "David . . . "

Giggling David is hiding round corner.

8B. Ewan shouts: "David . . . Extra. Close-up of David giggling.

This was a great improvement. I did a similar thing again at the end of the film, where the sequence was originally planned to be like this:

78. Ewan's face, as he hesita "Mummy," and watches her. as he hesitatingly says:

His mother looks up, pauses, produces covered plate and offers it to him.

He watches her distrustfully (see frame enlargement).

81. His mother says: "Come on, take it!".

He takes the plate, looks up at his mother, cautiously removes lid to reveal food, grins delightedly and eats happily. Fade Out.

Ewan's distrust of his mother was an important story point, but the script did not make enough of it. As his mother forget to pause in shot 79, there was little sense of tension between them-yet somehow this had to be built up. In the end, I decided that the best I could do was to edit it like this:

Ewan's face, as he hesitatingly says: "Mummy". 78A.

79A. His mother looks up.

78B. He watches her.

79B. His mother produces covered plate and offers it to him. 80

He watches her distrustfully. 81.

His mother says: "Come on, take it!". 82A. He takes it and looks at her.

His hand lifts the cover off the plate to Extra. reveal the food.

Extra. His face as he smiles delightedly.

82B. He eats happily. Fade Out.

The sequence is still far from perfect, as I would have liked a shot of his mother watching him, to splice in after 82A, but unfortunately shot 81 was too short to be divided, and I could find nothing suitable among all the waste. By the way, I find it important not to throw anything away until the editing is finally completed. You never know when a rejected shot might come in useful.

But is editing ever really finished? Whenever I see my film, I notice places where a few frames could be removed or some slight improvement made. I had a close up of Ewan, the pirate, as he fired his pistol, followed by one of Ewan, the Red Indian, peering round a tree and then falling over, shot. But bullets travel quickly, and so I cut the shot of the Indian so that it



Give me a meter reading, please! Wallasey A.C.C. set up a camera on their recent visit to North Wales.

began with him clutching his chest. This was better, but it was not until I cut to the next shot at the moment when the Indian hit the ground, that the sequence really came to life.

These battle scenes depend for their effect on quick cutting, and so, as the audience has little time in which to see each shot, each one had to be carefully composed. It will be seen from the frame enlargement how the emphasis on the pistol helps create the desired effect.

#### Lighting Continuity

The editor has not only to preserve cc .tinuity of costume and of movement but also of lighting. He will try to avoid splicing a very light shot on to a very dark one. I had a very light shot of an empty plate on a table, followed by a much darker one of our dog licking a plate on the lawn. The contrast between the two was unpleasant, and so I looked for a medium-toned shot to splice between them. I found a shot of Ewan that I had removed from scene 80 (see above and frame enlargement) when I had shortened it to the required length. This not only made the film pleasanter to watch, but Ewan's interest in the empty plates (an important story point) was made clearer.

The family soon assembled to air their views on the completed film. I had not let them see it before editing was completed, as I knew their criticism would be much more helpful to me if they came fresh to the finished film. They were very impressed by the colour and appeared to like the



# Personal Film

The projector dragged at his arm; from the dark borizon came a sulky mutter of thunder. Even now it was not too late to turn back. But he could no more stop binself going on than he could have explained his certainty that something about the house was dreadfully wrong,

by DEREK HILL

The letter arrived only a week before Christmas. I studied the copperplate handwriting with mild curiosity. It seemed a little odd that such a courteous enquirer had not left me more time to book a suitable programme for Christmas Eve. Surely he realised how difficult it would be to get films at such short notice, especially at this time of year.

But the whole letter seemed to reveal a strange unawareness by the writer of anything outside the walls of "Wildalone", the house he hoped I would visit with "the necessary apparatus for a display of moving pictures". The address itself intrigued me. I had not heard of any houses in the part of the heath he described; so far as I knew there was only a dismal expanse of rough moorland. But his directions were clear and precise, and his assurance that I should receive "ample reward for this kind service" was certainly attractive.

My correspondent had given me no instructions concerning the type or length of films he required. I telephoned several libraries before I found one that could offer me anything at all. Even then I was told that there was no real choice available, but that if an old silent melodrama would be suitable, I could have

Rather dubiously I agreed. The library was a new one to me, and I began to ask myself why it should be the only one which still had reels for hire. But to question what was, after all, an unexpected piece of good luck was rather ridiculous, so I got together my equipment and awaited the film's arrival.

By Christmas Eve, however, my first suspicions of the library seemed justified. No film had arrived. The screen and projector stood ready for a run-through; the splicer, cement, Sellotape, and a spare bulb were already packed.

I telephoned the library three times during the

morning. There was no reply. At lunchtime I realised that there was only half-an-hour before I should have to leave for "Wildalone" if I was to be on time. It was just possible that an unexpected delivery from the eccentric local postal service could still save the situation.

But obviously there would be no time for a run-through. Optimistically I rolled up the screen and pushed it into the old fishing-rod case I always use to protect it from the weather. I had lifted the projector carefully into the carrying-case, and was just packing the lamp separately when the knock which I had hardly dared hope for

sounded heavily at the door.

Ten minutes later I found myself setting off to give a show to an unknown audience in a strange house with a film not even unpacked. The pitfalls were so obvious that I almost decided against going. But curiosity overcame my anxiety so effectively that by the time I clambered from the 'bus I was actually eagerly anticipating my meeting with Mr. Halliday, the author of the letter.

He had warned me that the house lay a long way from the road. The weight of the projector and the bleak unfamiliarity of the moor were going to make the distance seem even further. And as if matters were not bad enough already, a grey drizzle was beginning to blow about in the wind.

I turned up my collar and took another look at the diagram Halliday had drawn. It showed my path to lead along the most barren height of the heath. The wind had already blown away my eagerness and now, as I watched the 'bus dwindle into the distance, I began to regret that the film had eventually arrived.

But it was too late to think about turning back. There was only one 'bus every two hours, and standing about in such weather would be worse than struggling through it. Despondently I trudged up the path, a hardly discernible straggling line which rose

steeply to the crest of the moor.

Bulging rain-heavy clouds lurched around the horizon. The hill-tops seemed to billow and break like huge ponderous waves. mutter of sulky thunder roamed across the sky. The wind became a solid tangible enemy, pummelling at me with clumsy fists, tugging at my coat, thrusting me from the path my feet still tried to discover.

I kept my head down. The projector seemed heavier every inch of the way, dragging at each arm in turn. Then, unexpectedly, so intent had I been in watching the path, I glanced up to see the house only a few hundred yards ahead. I rested the case for a moment, staring ahead.

"Wildalone" stood against the raging sky, a granite silhouette.

Even now, after having come so far, I almost turned to go. But curiosity forced one foot ahead of the other. Or was it curiosity? Whatever it was, I could no more have stopped myself approaching the door than I could have explained my certainty that something about the house

was dreadfully wrong.

I knocked, a banging, echoing knock which melted into soft footsteps. "Wild-alone" had made me expect at least a maid, perhaps even a butler or footman, but the gentleman who ushered me in was obviously Mr. Halliday himself. He was younger than I had expected, scarcely thirty to judge by his appearance. Yet his clothes were strangely old - fashioned, despite their elegance.

He smiled at me pleasantly enough, though a trifle aloofly, I thought, and showed me up the long flight of stairs and into the room where I was to give the show. Another smile, and he left me. The whole time he

had not spoken a word.

I gazed round the room in astonishment. The heavy curtains would provide an ideal The table at one end would blackout. support the projector, and the table at the other the screen. But the only other furniture was a solitary high-backed chair in the centre of the room. There was no carpet, no lino, no wallpaper, nothing but dust and cobwebs.

I erected the screen, connected the projector, and threaded the first reel. I switched on to check my focus on the opening credits, turned the lens slightly, and watched the blur on the screen become

distinguishable.

But instead of the expected title, a close-up appeared. I stared unbelievingly at the screen. There before me, quite impossibly, were the smiling features of Halliday.

I switched off automatically, and sat auddenly in the single chair. Could Halliday have been an actor in the silent days? But no, his youth made this impossible. The no, his youth made this impossible. shot I had just seen appeared to have been taken very recently, for the face was identical in every line. The resemblance was so exact that I could not seriously believe that the close-up might have been of Halliday's

And in any case, the coincidence of this film being sent by the library seemed uncanny. For a moment I had a fantastic impression that the whole situation had been carefully arranged by Halliday himself. I reached for the film can to see the label.

As I stooped, I saw something move in the corner of the room. A glistening shoe eased itself forward, and I looked up swiftly to see Halliday leaning nonchalantly against the wall, apparently waiting for the film to begin. How long had he been standing there? I certainly had not noticed him return. The gentle smile still played vaguely round his lips as he nodded to me and settled into the chair.

I switched on again. There was no doubt about it; Halliday smiled at me from the screen, just as Halliday smiled at himself from his chair. The thing was preposterous. And now—this shot of—yes, it was—there was "Wildalone" just as I had first seen it, standing black against the sky. There was its door, its hallway, its staircase, there was this very room.

But on the screen the room was furnished, a fire blazed in the grate, and the walls were bright with pictures. And who was this girl whose style of dress matched Halliday's own? She seemed very happy, sitting before the fire and hugging her knees with quiet pleasure.

I glanced at Halliday, the real Halliday. His smile had vanished, and his face had become tense and absorbed. The film purred on. There seemed no story, no plot, just unrelated shots of the girl and Halliday, sometimes alone, sometimes together. At each reel change neither of us spoke.

There were four reels. The end of the last was approaching when Halliday leaned



forward, studying eagerly every detail on the screen. He seemed to have recognized something in the apparent jumble of material. And now that I looked more closely, it seemed to me, too, that a change had appeared among the carefree scenes. The expressions of both Halliday and the girl were different; he appeared harder, more severe; she seemed strangely timid, almost frightened.

I knew what was coming. The evil premonition throbbed in the air around me. I tried to reach the projector switch, but my hand would not move. I could not take my eyes from the screen. The vagueness of the earlier scenes had disappeared entirely. Now there were only alternate shots of Halliday—the girl—Halliday—the girl. His face contorted with brutality, her features twisted in fear, and final silent screaming terror.

The last long shot showed the inevitable climax I had dreaded. Halliday struck at the girl with a heavy ornament, a single shuddering blow. But even as the body fell at his feet, he seemed to realise the full horror of his action. His face relaxed, he rushed to the window, and vanished over the balcony in a sprawling dive.

The screen blazed light as the end of the film ran through the gate. I tore open the curtains, and turned towards Halliday. He had gone. I crossed to the door, my head banging with futile attempts to explain what I had seen. I was shivering with sheer There was no sign of Halliday in fright. the corridor outside, nor could I see him on the stairs. A sound in the room I had just left made me look back. Halliday stood in the doorway, an open purse in his hand. But what had happened to him? clothes were ripped and smothered in grime and dust. He approached me, and pressed some coins into my hand as I stared in bewilderment at his bruised, bleeding face. And he was still smiling.

Perhaps I cried out; I don't remember. If I did, Halliday ignored me. He limped off, smiling as softly as ever. I don't know how I dismantled the equipment. All I wanted was to get as far from "Wildalone" as I could, at once.

But I do remember finding myself back on the path along the crest of the moor. I did not want to look back; but I could not stop myself. I still believe that the house should have been visible from the spot where I stood, especially as the storm had passed and the sky was bright and clear. But I could not see a trace of "Wildalone" and I knew that even if I dared to look for the house again, I should never find it.

# Are Actors Necessary?



Professional and amateur face to face. Professional character actor Martin Benson is playing a leading part in High Wycombe F.S's film, "A Game of Robers". He is seen here with Joy Matte, a local 'find' who is facing the camera for the first time.

By TONY ROSE

A Hollywood producer, after seeing a well known star's first screen test, is supposed to have exclaimed: "She can't act, she can't speak. She's terrific!" Anyone who has sought talent among the ranks of untrained amateurs will know just how he felt. There is occasionally something very taking about the behaviour of a non-actor when he or she gets in front of the camera.

I remember seeing a film some years ago which featured a large cast of highly skilled professional players. It was quite a parade of good acting but what stands out in retrospect is a scene in which a policeman presented one of the characters with a summons. I discovered afterwards that the man who played this part was not an actor but an actual policeman. He spoke the brief formula demanded by the law in a dead, flat voice and was not seen again but for those few moments the screen took on the magic quality of a window on real life.

#### Wonderful

It was wonderful; in fact it might have been a scene from an amateur film. For amateur films are rich in such fragments of actuality—I sometimes think it is their one big claim to distinction. Recall the small boy, pulled this way and that by his dog as he runs down the lane in Post Haste; the exchange of gossip in Handle for Scandal; the animated barmaid in It Never Rains; even some of the children's antics in A Dog's Life.

I do not know how these scenes were contrived—and they must have been contrived to some degree for the camera to catch them—but I am sure they awe little or nothing to the conscious, disciplined craft of acting. The people who took part in them were unaware of the effect they would create on the screen.

That is what makes their 'performances' so poignant and that is why they belong so essentially to the film medium whereas acting proper belongs essentially to the theatre (as actors themselves often declare).

#### Is It Good Advice?

It must be admitted, of course, that one or two memorably spontaneous scenes do not constitute a good film and that the lucky capture of a few moments of actuality does not constitute film making. Yet I believe we should think twice before rushing to accept the advice of a professional like Harry Watt when he tells us to concentrate on improving the acting in our pictures. (It is odd incidentally that this advice should come from Mr. Watt who, of all contemporary directors, seems to depend least on acting to carry his films through to success.)

Concentration on acting means more discipline, more conscious effort for the players and—inevitably—a loss of spontaneity. Supposing that amateur film acting could be raised to the level of amateur camerawork and editing; that is a reasonably efficient standard. Where would it get us? Professional films are stuffed with efficient acting and many of them are extremely dull. There is a possibility that we might achieve overall mediocrity at the expense of those

few, brief magical scenes when life itself is

caught, as it were, on the hop.

Not that we can afford to ignore Mr. Watt altogether. When a story has to be told and a character unfolded spontaneity alone will not save us. More likely, it will lead us into confusion.

Performances must then be consciously and deliberately controlled by the players themselves, by the director or by both. Generally speaking, in amateur films, the director is likely to have the largest share of



Real life relationships have to be taken into account in the direction of untried players such as these two youngsters in "A Game of Robbers".

control. His problem is to find the best way of exercising it. He may, in the obvious straightforward way, explain to the players the impression he is trying to create in each scene and persuade them positively to act their parts. Alternatively he may regard the players more or less as natural types and rely on the considerable resources of lighting, camera angles and editing to give the impression that they are acting.

impression that they are acting.

The first method is comparatively easy and well enough if you have a troupe of experienced actors to call upon. But positive acting by beginners is often positively bad and the awareness of playing a part promotes self-consciousness, so that the chances of capturing natural unrehearsed action are

reduced.

The second alternative calls for careful type casting and puts the onus of conveying atmosphere and emotion, as well as carrying the story forward, on to the script writer, the cameraman and the cutter. Generally speaking this was the method I settled for in *Paper Boat*. (The girl in the film had some experience of acting on the amateur stage but her ability was not often exploited.)

Thus, whatever feeling comes through in the love scenes during the thunderstorm is not the result of strenuous emoting on the part of the players; it is suggested by a succession of screen images—the darkened room, the fluttering curtains, the lightning flashes and so on.

No one—not even I—would claim that it works perfectly. The critical viewer will note that the players are too passive for the situation, that they are too obviously allowing themselves to be manipulated for the benefit of the camera. All the same I believe this second method is liable to produce somewhat better results than a display of unbridled acting—unless it happens to be good.

The director need not depend on the players but he can be ready to take anything that they have to give on the spur of the moment. If he gets to know them well enough he may even be able to anticipate

and use their natural reactions.

Taking a Chance

In the new Wycombe film, A Game of Robbers, we have a girl and boy affair in which at one point the girl is supposed to take the initiative. The boy is deeply troubled by her onslaught on his affections. The situation is intimate—not the kind one would normally choose for the first day's shooting on a picture. But in this case I took a chance and did it that way hoping that the initial novelty of facing the camera and getting to close quarters with the leading lady would produce the right kind of reaction in the boy. In one shot I was rewarded by a look of hot embarrassment.

Later in the film, the boy and girl break into a dress shop and hold up the proprietor at the point of a gun. But they are too young and inexperienced to carry the enterprise through in the face of a more mature personality. Here again the real-life circumstances of the players helped. We had persuaded an experienced professional actor, Martin Benson, to take the part of the proprietor. The boy and girl were naturally a little timid in his presence and this feeling, which comes through on the screen, fortunately fits the fictional situation.

It is, of course, quite impossible to reduce this kind of juggling with personalities to a foolproof system. Often and often the natural type will just blankly fail to give you the kind of reaction you want and the more you plead and explain the more blank he becomes. With an actor you can be sure of getting something more or less adequate. With the natural type it's either hit or miss. You have to take your choice.

For myself, I can't claim to be consistent, but hit or miss seems to be a sound amateur principle. The professional can't afford to miss but the amateur can and, for the sake of scoring a few good hits, why not?

# HIS DREAM PROJECTOR

It did not remain just a dream but was given actuality by a first-class amateur mechanic. A silent machine, it contains an unusual number of original features.

By CENTRE SPROCKET

With film shows in demand for winter parties, you will be seeing a lot of your projector just now. Does it do all you want, or does it set you dreaming of the sort of machine you would like someone to give you for Christmas?

Mr. A. D. Foster of Streatham used to dream of his ideal projector. He saw no prospect of being given such a machine, but, having worked in a drawing office, he committed his dreams to paper. Then, as he is a first-class amateur mechanic, he set out to build the projector himself.

Home-built projectors have often been described in A.C.W., but this one contains so many original features that it merits a detailed account. Moreover, these original features were all chosen for good reasons—not purely for the sake of novelty. Most important of all, they really do all that was intended!

Silent in Every Sense

Mr. Foster's projector is a silent model in every sense. He planned it with a view to adding sound at a later date and has made his machine so quiet that a blimp will be unnecessary. To a large extent, this is because the motor runs on direct current. A transformer in the base of the projector is connected to a rectifier and the 12 volt output is smoothed by a 2,000 microfarad condenser. This smoothed d.c. supply eliminates the sort of irregular noise characteristic of the popular "universal" motor running on an a.c. supply.

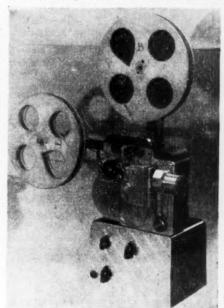
The use of d.c. has also made it possible to employ a motor of the shunt wound type. This has an inherently stable speed and Mr. Foster tells me that "when you switch on, the motor whips up to speed and stays there". Speed control is by a potentiometer which simultaneously varies field and armature currents in opposite directions. The motor was an ex-Admiralty item, provided with ball-races at either end. Mr. Foster found these too noisy, however, and

replaced them to good effect with Oilite bearings.

Perhaps the most remarkable feature of this projector is the claw action. This, too, has been designed to reduce noise to a minimum and also to provide good speed stability.

Many nine-fivers will be familiar with the movement of the 200B. This uses a cam to drive the claw and film downwards while a spring holds the claw in contact with the cam on the upstroke. An action of this type places an abrupt load on the motor each time a pull-down occurs.

You can, of course, smooth this out with a flywheel. Unfortunately, the inertia of the flywheel then drives the claws to such good effect that they tear the film if the upper loop is lost. Flywheel or no, the projector speed is affected by the passage of splices through the gate since the claws, and hence



And this is the form it took.—9.5mm./16mm. projector built by an amateur, Mr. A. D. Foster. the motor, then have more work to do.

These are, perhaps, rather niggling criticisms of a type of mechanism which has given excellent service for many years. Mr. Foster is an idealist, however, and is satisfied with nothing but the best. Accordingly, he inverted the type of action used on the 200B. In his projector, the cam drives the claw upwards and releases it at the appropriate time for the down stroke. The downward movement of the claw is effected entirely by the spring. If the film offers excessive resistance, the spring does not move the claw, yet the motor and cam run on happily. Consequently the claws cannot damage the film if the upper loop should be lost.

Other Advantages

Other advantages accrue from this arrangement. Through the cam, the motor is supplying power to the claws and spring for the greater part of the cycle. A smooth drive is therefore provided without the necessity for a heavy flywheel. Most important, the projector motor is completely unaffected by variations in load imposed by the film. It is the spring which does the work: the motor merely rewinds the spring.

I foresee yet another attraction in this arrangement. The actual speed of pull-down will be the same at all projection speeds. This nicely overcomes the difficulty usually encountered when a projector is designed for alternative use at 16 or 24 f.p.s. If a conventional intermittent works fast enough to permit of a 3-bladed shutter at 16 f.p.s., the action is inclined to be hard on the film when run at the higher "sound" speed. Mr. Foster's arrangement ensures optimum performance at each speed.

This remarkable projector has now been in use for three or four years. With a 3-bladed shutter, the 75 watt lamp gives ample light for home use. The 10 volt lamp is so efficient, indeed, that tappings on the transformer are commonly used to reduce the output a little when a "thin" print is

being shown.

You will see from the close-up that the projector has been built as a 9.5/16mm. dual-gauge machine. Mr. Foster is primarily a nine-fiver, which may explain why he has fitted the 16mm. claws on the wrong side for S.M.P.E. sound films.

#### CHARGERS AGAIN

Last month I said I would include a note on chargers for the Midas, sent to me by



#### **GROUP PORTRAIT: 3**

We have one member of our group who is keen on lighting effects and pictorial composition. "Look now," said this Artist Bloke the other day, "what this film needs is style and texture."

We adopted suitable listening attitudes. "Yes," he said, "style and texture." (This rather aggressively). "It's all verwell having nice clear pictures with the blacks black and the whites white." (Here he stared at our director). "What we should aim at is a subtle gradation of shadow, a delicate variation of light. We need to work in grey, not only black and white."

He paused and seemed a little disappointed when we did not reply. "Besides," he went on, working up steam again, "look at our compositions. Shocking it is. Awful. Strictly speaking it's non-existent." He smiled.

We smiled.

"All right"; he said, "grin if you want to but so long as you take that view we'll never make the Ten Best. Take this shot here now. Big Close-Up, it says. And how will it be taken, I ask you?"

We knew he wasn't really asking us.

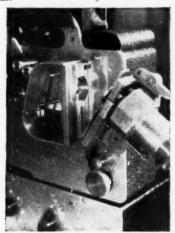
"Flat," he said, "flat and straight it will be. Absolutely uninteresting. Now why not tilt the camera to the left and then travel back slowly, straightening the camera as you go. That would save the cut and you could join the next shot by a pan round to the notice board, finishing up with a close-up of it. That would give you a chance to back and side light the face really effectively and then show his silhouette turning from the board."

When the spate had subsided we patiently pointed out to him that we did not have a tracking trolley; the pan would be through one hundred and eighty degrees, and we did not possess a suitable tripod; and in any case the camera would not run for sufficient time to cover a shot that length.

We took the one shot—B.C.U.—as planned, but for the sake of peace and quiet used his ideas on lighting the face and notice board. It won't do to own that it's turned out to be the best shot in the sequence. Give these Art Blokes an inch and they'll take five hundred feet.

D. LEGGETT.

Mr. Brain of Bristoi. Film was loaded into a special charger which he aptly describes as being "like two boot polish tins back to back". Unexposed film came out of one "tin", wandered round inside the camera and returned to the other half of the charger. These chargers are not obtainable now, of course, but judging by Mr. Brain's sketches, they would not be difficult to make.



Detail of home-built projector, showing dual-gauge mechanism.

The film had to be put into the charger in a darkroom, but it could then be loaded into the camera in daylight. In fact, the charger itself did not go into the camera but, rather like a professional film magazine, fitted on to a light-trapped recess on the outside.

Of another camera-projector, the Campro, I must confess I know far less. In appearance it was much more like a conventional 9.5mm. camera than was the Midas. It had a lens opening to f/1.9 for projection, but only to f/3.5 for camera work.

A question has arisen regarding the chargers it will use. One reader has implied that Pathe H chargers work successfully with the Campro, but so far has failed to confirm this. Can any reader offer more information, please?

CHRISTMAS PRESENTS

All told, the photoflood is marvellous value for money. Theoretically, each bulb lasts long enough for you to shoot nearly three thousand feet of film! At this rate, lighting a 3-Photoflood set adds just one penny to the cost of shooting each charger.

In practice, you cannot work quite as cheaply as this: lamps must be used for

setting up and rehearsal. If you use seriesparallel switching, or some other dim-bright arrangement, however, you can get your lamp bill down to about sixpence a charger quite easily.

Good Stock Assured

This is little enough, but to those of us who have to look at every penny, the initial outlay on photofloods seems woefully unproductive. Too often the money goes to buy another charger. For some years I have overcome this difficulty by getting other people to provide my lamps. When desperate relatives ask me what I want for Christmas, I tell them that photofloods are always welcome. In this way I am assured of a good stock of lamps when I need them most.

Why not make a list of similar cine accessories which you know you need, but which you never get round to buying? Many of them could appear in your list of "Presents Wanted". Besides photofloods, you need a spare lamp for your projector: I'll bet you didn't replace the one that burnt out a week ago!

#### Cine Accessories

And how about spare belts? Reels, too—after an editing session, it always seems necessary to shuffle film on and off half-filled reels before you can find one for a take-up. Then don't you think it is time you had a proper gate brush? Thumbnails and matchsticks are not really satisfactory as substitutes.

A small oilcan would also be welcome instead of that thing you use for the garden mower. Beginner or old hand, you will find a cine handbook a mine of ideas and information—and it will probably save you a lot of film in the long run. Yes, there is quite a range of accessories, all the way from the lens cleaning tissues at a few pence up to a tripod or exposure meter at a few pounds.

I hope you are lucky enough to find some of these items in your stocking this year. But whether you do the giving or the receiving, I wish you all a Very Happy Christmas.

## **New Library Catalogues**

M.G.M. and G.B. present their 1954 16mm. catalogues, both priced at 2s. 6d. Many of the best-known features of the past few years are among the entertainment films available, and shorts of every description are listed. Both catalogues give full details of lengths, running times, hiring charges, etc. M.G.M.'s catalogue can be had from M.G.M. Pictures, Ltd., 16mm. Division, 9 Arlington Street, London, S.W.1, and G.B.'s from G.B. Equipments Ltd., Film Division, Aintree Road, Perivale, Greenford, Middx.

# WE ANIMATE A GRAPH

and carry out some other ingenious work on our club film. (This is the fourth progress report on East London's (S.A.) first group production.)

By F. HILL MATTHEWS

5th May. Good systems are essential when it comes to making amateur film plays. This was brought home forcibly again tonight, when a scene was shot in which a player should have walked off the set, but

actually remained.

It was not a difficult scene, but it might have involved the use of "throw-away" props, or, for other reasons, have been awkward to repeat. There was no excuse for the action not having been directed as indicated in the script, particularly as the following scene demanded that the walking-off player should not be on the set. The director handled the action without his script, and neither his assistant nor the continuity girl spotted the mistake. An enquiry showed that not one of the three responsible persons checked up.

The evening was otherwise entirely successful and several more important

scenes were added.

## **Gymnastics**

11th May. As the studio will not be available tomorrow night, the technical group decided to meet this evening to knock off an animated sequence. The animation was of a patient's progress graph, and shows Uncle John's temperature doing some intricate gymnastics. The indicating line leaps about drunkenly, then sweeps to the head of the graph and comes to rest at "212 Deg. F". The word "Jackpot" immediately appears in a multi-pointed star.

The gyrations of the line occupied 70 single frames and the crew worked at full pressure until it was completed. This concludes the first part of the animation. In editing, a "natural" shot of Uncle John falling back on to his pillow, dead, will be intercut between two animated sequences. The second shows a continuation of the line, spiralling down like an aircraft out of control, and took 77 frames. The

effect on the screen should raise a laugh.

Our method of animating might be of interest. First we experimented with a graph obtained from the local hospital, but had to discard it owing to the small area in which the line could move, and again, it was the wrong shape. We compromised by drawing our own version—a very different one—and were then able to utilise title dimensions.

## Getting Correct Density

Relying on guesswork in the timing, and spontaneity in forming the line's path, would have been asking for trouble, so a heavy guide was used, placed behind the graph so that it would show through. Intersecting marks showed the limits for each progression of the line and assisted speedy working. A sheet of plain paper was placed between the graph and the guide to prevent the latter registering. With two No. 2 Photofloods, our reading (high-light) was f/4, so to render the correct density we shot at f/5.6.

The process of animation soon became automatic. The pivoted title board was swung to the horizontal position; I made the necessary stroke with India ink, and the title-board was returned to its original position while the plain paper was inserted. The lights were switched on, the cameraman exposed one, or in some cases, two frames, and we began all over again. With a three second run on the word "Jackpot"—shutter speed altered to 16 f.p.s. from 24 f.p.s.—there were 191 frames, 147 of them mainly single pictures. The whole job took us two and a half hours and we felt very pleased with the night's work!

# Unhappy Uncle John

19th May. Although the story revolves around Uncle John, this gentleman only appears in about 20 scenes, and 13 of them on his own. We shot those 13 scenes tonight, which was unfortunate for the actor. It is almost mid-winter, but the temperature was in the nineties most of the day, and by the evening, it was still stifling hot. "Uncle John" had to swelter through 13 scenes either wrapped in a weighty, travelling-rug or covered by a mass of heavy bedding, but luckily we could work more swiftly than usual, having only one player with whom to contend. In addition the action could be photographed almost in correct sequence.

Only one re-take was necessary, owing to a scene being pictorially unbalanced. There was also one minor lapse, a missed fade-out, but the editor prefers to do all fades (on



The cameraman takes up a precarious perch for a through-the-windscreen shot for an Alpha F.U. (Portsmouth) film. There is likely to be a lot of camera shake unless the car is stationary, for even when the operator is comfortably settled in a car and shoots—for example—through the sunshine roof, vibration is invariably a problem.

colour film, at least) chemically, on the editing bench.

Tonight's set-we build them all-was Uncle John's bedroom, and although the walls and windows were the same ones used in the other scenes, the props and dressings gave them an entirely different appearance. Our sets have given us only one spot of bother. The walls are made from sheets of builders' ceiling-board, eight feet by four, joined at the corners by very strong hinges, top and bottom. We have always been careful to avoid photographing these hinges, but when we saw some rushes that came back this week, we were distressed to find that in The writer one scene, a hinge was visible. had checked with the cameraman when the shot was being lined-up, but a change of angle must have been ordered before actually shooting, and the hinge crept up on us surreptitiously. Another re-take, I'm afraid!

#### Good Progress

Our overall progress has exceeded our most optimistic expectations. We calculated that by shooting about once a week, the picture could not be completed under six months, but a check-up tonight, when the evening's work was over, showed that only just over forty scenes remain to be done. Four more sessions should see us with all the footage ready for editing, and then, there is the little matter of recording the sound.

We think we are wise in not editing until all the footage is processed, but we do join shots together in numerical order. Blank leaders, on which the numbers of unshot scenes are written, fill the gaps. This will save time later.

The quality of the shots is excellent, so far, and believe it or not, colour rendition matches throughout, although the films are

from different batches and have been processed at different times. We use Regular Kodachrome, with corrective filter, and the lenses in use are all bloomed.

23rd May. Three of us met tonight to shoot the main and credit titles—the first attempt was ruined, when we used film too far

out of date. Two of the titles necessitated quite a lot of single frame work, as we wanted letters of words to change their positions to form other words. For example, our audience learns that the film has been made at the "Glystah" studios, E. London; then "Glystah" changes itself into "Ghastly". This is quite simple animation, but we found two snags. It was difficult to move the card letters about on the black velvet—the stuff is awfully springy—and secondly, the space required by the letters "h" and "a" of "Ghastly" was more than that needed for the "1" and "y" of "Glystah". In consequence, when we came to move the "a" into position, it wouldn't fit.

## Blessing in Disguise

At first, we thought that the whole sequence of shots was ruined—they were all joined by mixes—but after considering the problem, we discovered that the snag was a blessing in disguise. It enabled us to make play with the "a" causing it to wriggle into place as if it refused to be left out in the cold. The other letters, as the French would say, were "made to promenade".

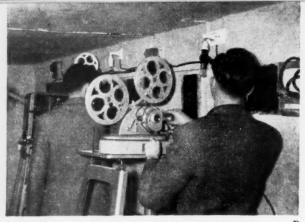
26th May. Tonight, for the first time since shooting began, we worked with all our players. Hitherto, we had always managed to find enough work for an evening, even if a couple of the cast were unable to turn up. Now, as we approach the concluding stages, everyone has to be on the

In order to boost morale, we screened our complete rushes before shooting commenced. Only the technicians had seen them to date, but we felt that it would help if the players and other members were now given a viewing.









# A Cinema is Built by Candlelight

When Canterbury A.C.S. moved into the basement of "The Grange" early in 1952, the sight of the damp, dusty rooms might well have daunted them. There was no electricity or gas, and the walls were of bare brick. How could Grange Studios arise from this?

But the newly appointed studio manager gave members little time to brood. The task that demanded immediate attention was cleaning and filling in holes in the main walls. Willing hands soon did the job. The window in the room which was to be converted into the cinema was bricked up, a concrete stage built, and projection ports cut through the back wall into the next room. And how was this work accomplished when there was no electricity? They carried it through by candlelight.

After a few weeks, however, electricity was installed, and now they were able to go ahead under more comfortable

Key to Photographs

A. The fover nears completion and awaits the installation of a window frame. B. The raised flooring of the projection room has been constructed and the solid steel projector stands brought on to the scene. Flooring is composed of solid slate slabs about 1½in, thick, supported on a brick framework. The space below will be used for storage. C. A head board runs along the back of the cinema. D. Two projectors were used for the opening of the cinema: a G.B.-Bell & Howell 601 with Bolex stereo attachment and a 9.5mm. Pathe Gem with soundhead. E. The raised flooring has been built and the walls cement-covered.





F. One of the wall heaters is in position, and two members are screwing the sheet metal over the power lines from the projection room to the stage. The metal (nigger brown) also serves as a dividing line between the two colours of the walls: sea-green above it, fawn-beige below. G. The window frame is now in place in the foyer and work on the roof is in progress. The double doors in the background are to lead to the members' buffet bar.

conditions. By May the stage had been completed and the projection ports were in. By September, after having mixed tons of concrete, they had finished the stepped flooring in the cinema, the raised floor in the projection booth, and had plastered the walls of both cinema and hall. An air conditioning unit had been installed and work on the foyer and cloakroom had already begun. A small electrical department was built for the storage of lamps, fittings, and cables.

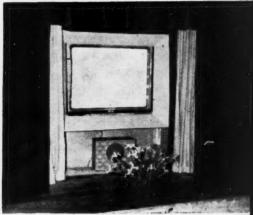




Time and money were, of course, the biggest worries. Eight members spent practically every evening and week-end assisting on the construction; £150, mostly from their own pockets, was raised for materials and fittings, and they paid—and are still paying—2s. 6d. a week each to cover rent, electricity and water.

When the project was first mooted, it was decided to go all out to open the cinema, projection room, hall and foyer by Coronation week. With the major constructional

H. The periscope enables the non-sync. operator (in this case the Chairman, Tony Field) to watch the picture. I. The footlight housing runs the length of the stage. The speaker stands revealed here but normally it is covered in.





A 10-record auto-change was used to supply non-sync. record accompaniment and sound-on-tabe. The record change was fed through and controlled from the recorder, while announcements were made over the microphone.

CANTERBURY A.C.S. - GRANCE STUDIOS FILM LINIT 65, New Dover Road. CANTERBURY KENT CUTTING DARKROOM ROOM AIR CONDITIONING UNIT OFFICE PROJECTION PROJECTION FOYER ROOM AND CLOAKROOM ELECTRICAL DEPT BUFFET STORE STUDIO STORE

work behind them, they prepared the fittings. Lights, heaters, bells and buzzers for monitoring, and sound lines to the stage were installed. A 600 watt electric fire has since been built into the centre of the chimney gap, and this helps to heat the cinema a little more quickly. Air from the air conditioning unit above the seats blows the heat out into the auditorium.

Twenty-five seats were bought for 5s. each from a local theatre. A carpet was given by a nearby cinema, as well as many useful items of electrical equipment. The curtains were fitted, the footlights tested, and a dimmer added. Display windows for notices and stills were added to the foyer. The foyer's low ceiling houses concealed colour lighting which gives a pleasant pastel shade to the hall.

The secretary booked a programme of films—including a number of 3D shorts—for three days in Coronation week, and sent out nearly a hundred invitations. Parents, friends and the local press expressed astonishment at what had been accomplished. And the members themselves gloried not

only in their cinema, but in the fact that they had beaten Canterbury's cinemas by a week in a 3D presentation.

You'd like to look over the cinema yourself? Next time the Unit runs a projection evening they'll surely be glad to welcome you. Write to Mr. Anthony J. Field, Long Ashton, Bennells Avenue, Tankerton, Whitstable, for an invitation.

## **Changing Focus**

Perhaps you didn't think a Hollywood musical like Call Me Madam was the sort of film to watch for special effects, but look out for the changing focus in the love scene between Ethel Merman and George Sanders. The sequence begins in soft focus to heighten the romantic atmosphere, but as the quarrel develops the focus becomes needle sharp.

Leon Shamroy, the cameraman, believes that such effects should be used as naturally as possible, and would be a disappointed man if he thought aware had

Leon Shamroy, the cameraman, believes that such effects should be used as naturally as possible, and would be a disappointed man if he thought anyone had noticed the trick. "The obtrusive camera," he says, "is like a chattering woman. All the camera should do is to join in the conversation, so to speak, but never take the interest away from the guests of honour—the principals in the cast."

He feels similarly about colour. "The best colour

He feels similarly about colour. "The best colour makes one feel that there is no colour at all; when it is carefully integrated, one is not aware of its presence."





B. T. SMITH tells how he made his Ten Best puppet film

# Indoors with Daylight Kodachrome

There is a little problem about the technical side of my puppet film, The Silver Fox, which you might care to puzzle over. Although it was shot wholly indoors, it was filmed on regular Daylight Kodachrome. But it was not shot by daylight. You've guessed, of course. I used blue photofloods as light source.

And as to the result on the screen, perhaps I may quote from the ACW review: "The art direction is the most striking feature of this puppet film in colour . It is the backgrounds and the colour which command attention, having an artistry which sometimes suggests the painting rather than the cartoon."

It may seem rather odd to use Daylight stock for indoor work. After all, hasn't there been quite a lot in the columns of ACW about using Type A for exteriors? But it just so happened that Type A, which appears to

have been in better supply than Daylight stock in Great Britain, was not available when I wanted it (I come from South Africa).

Another topsy-turvy feature of the production of the film was that the artist who painted the backgrounds and titles lived more than 1,000 miles away from me. In order that I could get going on the shooting, everything had to be transported by air—we felt that the materials were too fragile to go by rail. But whereas there were no difficulties—or not many—about shooting indoors with Daylight Kodachrome, quite formidable problems arose over the necessity for those 1,000 mile trips.

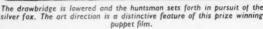
The film runs to some 350ft., and 85ft. of it is taken up by the main and credit titles which have two fades and thirteen lap-dissolves. That seems excessive, perhaps? But I wanted to try to create atmosphere from the opening shot in which the title, in glittering silver

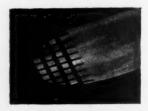
Photographs on this page are all frame enlargements from "The Silver Fox". Top pictures are shots from the journey to, and arrival at, the medieval city. In the small picture below an unlucky hound is stung by a bee. Right: Sir Long and two of his unlikely pack enter a forest glade in search of the elusive quarry.













tinsel, is superimposed over a view of a medieval castle silhouetted against a starry sky. By a series of dissolves the stars slowly fade out, and as successive titles fade in and out, the sky gradually reddens with approaching dawn. The effect was produced by having a series of views of the castle, differing only in their colouring, and changing them during the dessolves.

A drawbridge slowly descends and two horsemen, Sir Long and Sir Short, accompanied by three dogs, start out on their hunt for the silver fox. These figures, bought from a local novelty store, were fashioned out of brightly coloured wooden beads threaded with elastic. They had to be modified with a few extra beads at the joints, to make them more flexible, and the elastic was replaced by copper wire to enable them to retain any given posture.

# Lost in the 'Forest'

The hounds lack the singleness of purpose of the huntsmen: they scamper away chasing rabbits, squirrels and birds. One, indeed, wanders off too far, right out of the cartoon drawings into a 'forest' of natural leaves and stones, where he is pursued by a mechanical bear. His rapid retreat is marked by a trail of sparks.

And another dog is also unlucky. Too interested in a bee, he is stung on the tail, the tip of which immediately swells. (The swelling is half of a glossy red ball.) He cools off in a pond (a mirror) and receives aid from a Red Cross tent. Thereafter, with a large bandage on his tail, he stops to admire himself at every opportunity.

Sir Long and Sir Short are no more fortunate than the hounds. They find plenty of evidence of the existence of the fox, but always they reach his lair too late, finding it 'To Let' or 'For Sale'. Eventually, however, they track him to a town in which, with the licence permitted in cartoon never-never land, medieval timbered house flanks Eastern minaret.

And now huntsman and pack close in for the kill. But alas! they have been forestalled. The camera tracks up to a furrier's window, elegantly displayed in which is the silver fox, stuffed.

#### Lighting

I found that three bulbs would evenly illuminate the stage which measured 40" x 30", with backgrounds of similar size, and at f/4 there was reasonable depth of field. A simple but, I think, ingenious, electrical switch was constructed and coupled to the camera cable release, making it impossible for an exposure to be made before the lights came

Most of *The Silver Fox* was shot on single frames, but there were a few occasions when 16 f.p.s. had to be used. Getting the figures to move moderately smoothly demanded many experiments. Ultimately it was found that shooting off three frames after every movement and before the figure was moved again, gave the right illusion. So the ideal number of figures to have on the set was three, each being moved in rotation between the exposure of the three frames.

Fiddling work, all this? Well, yes, perhaps it is, but there is tremendous satisfaction in having everything under your own control and in making the inanimate not only come to life but acquire a personality of its own.

(Note: The Silver Fox is not included in the Ten Best programme now touring the country, but the animated film is represented by another very successful film in this genre, The History of Walton.)

# A Survey of Sound for the Amateur

Sound will not supplant the silent film in the amateur world, but even the most unpretentious silent picture is all the better for a musical accompaniment, even though that accompaniment may be no more than one or two gramophone records. But perhaps your ready agreement with this does not help you overmuch. Perhaps you have come up against a sound barrier in your cine work. You

have read about new and recent developments but don't know quite enough about them? This guide, while it cannot claim to be exhaustive, will—we hope—serve to give you a useful grounding and enable you to set the sound aspect of movies in their right proportion. And for the more experienced amateur there are notes on more advanced topics.

# MAGNETIC RECORDING

Magnetic sound has revolutionised both professional and amateur recording—so much so that this issue of A.C.W. carries a symposium on various aspects of magnetic sound which could not have been written a

few years ago.

Magnetic recording depends on the ability of iron compounds to be magnetised in a special way, accepting and retaining a pattern of sound waves in magnetism, which later can be picked up, amplified, and converted back into sound. A magnetic sound track is invisible in the coating of iron compound in which it is made, but if it was visible—and it can be made visible for demonstration purposes by painting on a powdered iron preparation—it would look rather as a variable density sound track looks on film.

In the magnetic track, each bit of sound wave modulation has magnetised the recording medium (for example, tape) for a very small length, so the recording is, in effect, a great number of tiny magnets laid end to

end.

The sound is recorded by pulling the tape at constant speed over a magnetic recording head, which usually consists of a ring of iron laminations, with two coils wound around it. The coils are fed from the output of an amplifier, and the speech current in the coils then causes a magnetic field in the iron ring.

At one part of the ring is a very thin "gap", corresponding to the "slit" in sound-on-film work, and tape drawn over the gap picks up the magnetism corresponding

to the sound waves. The coils of a magnetic head may be wound with many turns of fine wire to give a high impedence, or they may be wound with fewer turns of thicker wire to give a low impedence which has some advantages but needs a step-up matching transformer on playback.

The same magnetic head can be used for reproducing as for recording. If the recorded tape is again drawn over the head, the magnetism left in the tape will induce a voltage in the coils, and this can be amplified

and fed to a loud speaker.



A member of Canterbury A.C.S. monitors the sound on a Scophony Baird tape recorder during the making of "Kent Yachting Week, 1953".

Magnetic recording has an outstanding advantage over disc or film; the recorded sound can be erased at any time simply by demagnetising the tape, which is then ready to receive a fresh recording. This process can be repeated, so that the same piece of tape can be used over and over again for new recordings.

#### Smoother Surface

Tape, which is the most important of the magnetic recording media, has a thin coating of finely divided iron oxide in a cellulose binder, on m cellulose film type base two thousandths of an inch thick (2/5ths the thickness of cine film) and \{\frac{1}{2}\]in. wide. Some tape is coated on a paper base, but the cellulose base gives a smoother surface and is preferred for high quality recording.

As far as the film industry was concerned, it was a logical step forward from tape to coated magnetic film. Film studios today use this for synchronised original recordings. Only the good takes of each scene are then re-recorded from the magnetic on to photographic film. This saves all the cost of film and processing for the sound of reject takes. The magnetic film may afterwards be erased ready for re-use.

Separate magnetic film is excellent for professional use where the sound is recorded on one film while the scene is photographed on another. But amateur requirements are very different; most amateurs want to add their own sound to an existing film. A tape recorder can be used, but the latest development, sound stripe, gives exact synchronism and is therefore preferable for some purposes.

#### Only Processed Film

The stripe is a narrow band of magnetic coating applied to one edge of the film by a commercial striping service, normally only to processed film. The striped film may then be run on a magnetic sound projector, and the commentary or other sound recorded upon it. Afterwards the film can be shown on the same projector, and the sound reproduced is always in the same synchronism with the picture.

At the moment magnetic sound projectors are relatively expensive, while another limitation is that the sound may only be added to the finished and edited film, and this does tend to restrict recording to commentaries, music and semi-synchronised sound effects.

An ordinary tape recorder will not by

itself give accurately lip-synchronised sound. But nevertheless it is very useful because it is more flexible than the sound stripe method, and can be used in conjunction with an existing silent projector.

Indeed, sound stripe seems just now to be more of a companion to magnetic tape rather than a supplanter because sound stripe primarily takes the place of a photographic track on a finished film. A tape recorder can quite simply be used for commentaries with music, and a well planned recording can add a truly professional-sounding track to an amateur film.

## Standardised Speed

Tape speed for general use has been standardised at 7½ ins. per second. On equipment of comparable design, tape gives better sound quality than 16mm. sound-on-film which runs at much the same speed: 7.2 ins./sec. The tape gives particularly low background noise, and on a good recorder the high frequency response on tape is better than 16mm. S.O.F.

Almost all the recorders on the market today use "constant speed" A.C. motors, but those which use a truly synchronous motor are best for cine use. The tape recorder runs at constant speed, and to achieve a reasonably close synchronism with a film the silent projector must be matched to it, either by manual control of projector speed with the aid of a stroboscope, or by an electro-mechanical coupling automatically keeping the projector in step with the recorder.

Some recorders have only one drive motor for all the mechanism. Others have a main motor to drive the tape capstan, a small subsidiary motor to drive the take-up spool, and another for the feed spool when rewinding.

#### Threading Path Layout

There are two layouts of threading path used in tape recorders. One has the tape threaded around various rollers and guides and must be unthreaded before rewinding. The second layout, now considered preferable, is threaded simply by dropping the tape into a slot in front of the recording head, and can be run forwards or rewound without the need to unthread. This is obviously much more handy when a test is to be recorded.

Erasing a previous recording from a tape or film is readily effected by one of three methods: permanent magnet, D.C. current, and high frequency A.C. current. The simplest method is simply to drag the coated side of the tape over the poles of a small magnet; this will remove the recording but tends to leave the tape with rather high background noise. Incidentally, any magnet brought close enough to a magnetic recording will tend to erase it. So take care not to ruin a good recording by accidentally placing it on the magnet of a loudspeaker!

#### Automatic Erasure

The best method of erasure employs a special erase head placed before the recording head, so that erasure can take place automatically during recording. An erase head is similar in principle to a recording head; it is simply a type of electro-magnet against which the tape is pulled. At one time the erase head was fed with D.C., but nowadays we use high frequency A.C. taken from a special oscillator section in the The record/playback switching amplifier. is arranged to switch the erase head on for recording and off for playback, making it impossible to record without erasing any previous sound or to erase while trying to playback.

A tape recorder amplifier is more complicated than a gramophone or sound film projector amplifier. While recording on tape needs only a very low output power from the amplifier—only a fraction of a watt—playback requires a more normal output of 3 or more watts, and a very high

gain (amplification) is essential, because the magnetic head gives only a very low output.

Despite the high gain, the hum level of the amplifier must be very low, and precautions taken against picking up hum from wiring, motors, and transformers. The high gain is useful also in recording, because it allows you to use the higher quality microphones which have rather low outputs.

The outstanding difference between a gramophone or sound film amplifier and one for magnetic recording is that the magnetic requires the addition of an oscillator stage. This has a valve with a relatively high output (e.g., a 6V6) wired up with coils

and condensers, and fed from the power supplies, to give out supersonic frequency alternating current—about 25,000 to 75,000 cycles per second.

The oscillator is used in recording only, and feeds both the erase head and, in reduced amount, the recording head where the supersonic A.C. is mixed with the speech current to give the magnetic coating a "magnetic shake-up", and make it possible to accept the recording without distortion. It was the combination of this high frequency bias and coated magnetic tape that brought magnetic sound to the remarkably high quality available today.

A lot of tone control is necessary in a magnetic recording amplifier. Treble boost is used in recording, and both treble and bass boost in playback. The switching of input and output of the amplifier to and from the record/reproduce head, and from microphone to speaker, becomes quite complicated. Careful layout and screening of this wiring is essential to minimise pick-up of hum, and amplifier instability.

On the whole, tape recording will be found to be simple and straightforward when you record from, say, the radio. It is when original recordings from a microphone are made that quality and tonal balance may be disappointing at first. As good quality a microphone as possible should be used and trouble taken to experiment with microphone placement in rooms of different furnishing.



Disc accompaniments supplemented two home-made tape recorders at Pinner C.S's recent annual show.

# Some Tape Sync. Systems

Many readers will have realised that sound striping is not the complete answer to amateur sound films. First of all there is the question of expense. Ordinary sound projectors are dear enough, and magnetic projectors will be even more so. Second, running costs are higher, since it costs 1½d. to stripe a foot of film while one foot of ¼ inch tape costs only ¼d.—less than a quarter as much.

Actually, the cost may be higher still, for edge striping outside the perforations of double perforation (i.e., silent) 16mm. film is not always fully successful and a copy may have to be made on single perforation stock. Finally, with sound and picture on one film, editing is more difficult and there is a lack of that versatility which makes for

easy recording.

For many silent films then, the decision will be to synchronise these to tape, and right away let it be stated that there is no simple answer to this problem. A number of basic methods exist with their own advantages and disadvantages, and it is rather up to the user to adapt the one closest to his requirements.

The simplest methods usually require manual adjustment of projector speed, but there are some automatic control systems which just come within the scope of home

manufacture.

Manual Operation

Strobes. The simplest sync. method is undoubtedly the strobe. It is easily adapted to existing apparatus, but its main disadvantage is that it needs constant watching.

Assuming that the tape recorder runs at a constant speed (it should be noted that only those fitted with proper synchronous motors for the capstan drive can be considered reliable in this respect) then a strobe disc can be fitted to a sprocket shaft on the projector to synchronise it to the 50 cycle mains.

A small neon lamp connected to the mains is used to illuminate the strobe disc and after switching on recorder and projector together, the projector speed control is manipulated to keep the strobe pattern "stationary".

Strobe discs may be made by drawing

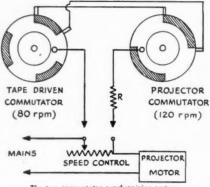
out a circle about ten inches diameter on a piece of stout paper, and dividing this into the required number of segments. A 360° protractor may be used for this, though where segments come to fractions of degrees, it may be easier to measure a few main marks and fill in the rest by eye.

The actual strobe disc is then fixed over the centre of the circle, with a pin stuck vertically through the common centre. A rule is then rested against this pin and opposite the marks on the circle and the 'spokes' of the strobe disc inked in. Sometimes a small gear wheel with the required number of teeth may be available and with the teeth painted white works very well as a strobe.

This table gives the number of spokes for various film speeds and sprocket sizes for 50 cps. mains. Where a fractional number is given, it is best to use the nearest whole number.

Tooth sprockets	6	8	10	12
16 f.p.s. 24 f.p.s.	37.5	50 33·3	62.5	75 50

Another method of using strobes is to have a strobe disc on the tape recorder capstan and to illuminate this via a mirror and condenser lens from the intermittent light reflected from the screen. Allowance must be made for two or three bladed shutters in calculating the intermittent



The two-commutator synchronising system.

frequency. The main disadvantages of this method are that it is not always possible to fix a strobe disc conveniently on the recorder capstan, and usually the capstan does not revolve at a speed giving an exact number of strobe 'spokes'.

Both these disadvantages may be overcome, however, by using the tape itself to drive a small drum which carries the strobe disc. This drum, if mounted on a ball bearing, will revolve with negligible tape creep and is likely to be better in this respect than the capstan itself.

The diameter of the drum is chosen to give an even number of strobe spokes, and should be turned up as accurately as possible. A simple item like this could be made up very cheaply by a local mechanic.

As an alternative to reflected illumination from the screen, the strobe may be lighted by means of a small neon lamp (or even a flash lamp bulb) which is switched on and off by means of a contact of thin springy brass arranged either to contact momentarily with some part of the projector intermittent, or the teeth on a sprocket wheel.

The first table gives drum diameters for some common tape speeds while the second gives numbers of strobe marks for different intermittent light sources. The drum can be mounted at any convenient position provided the tape is well wrapped round it.

Tape Speed			Drum Diameter	
15"	per	sec.	2·385" (½ no. spo	kes)
12"	2.5	**	1.908" ,, ,,	
71"	2.5	11	2.385" (all spoke	s)
1.2	2.5	22	2.289" ,, ,,	
4.8"	2.2	99	1.526" ,, ,,	
34"	**	9.9	1.192" ,, ,,	

16 f.p.s.	24 f.p.s.	light source
16 spokes 32 ,.	24 spokes 48 '' 72 ''	neon or lamp 2 blade shutter 3 blade shutter

Counters. One of the disadvantages of strobes is that if they "slip", the exact position of synchronism is lost and cannot be regained. A way of getting over this difficulty is by using a numerical counter either in conjunction with a strobe or even by itself.

Surplus counters going from 000 to 999 are available very cheaply and are quite suitable for long term counting even though they may repeat several times in the course of a recording.

One counter is fitted with a sprocket and

mounted, with any necessary guide rollers on the take-up arm or other suitable point on the projector so that it can be driven by the film. A second counter is fitted with a drum of suitable diameter and arranged to be driven by the tape. The counters are both set to zero (or another identical number) after which recorder and projector can be switched on together.

Projector speed is set by means of the strobe and occasional checks made that the two counters read the same. It is possible, by mentally counting at the same speed, to overcome the lag between looking at one counter and the other. Alternatively the counter on the projector could be extended by means of a flexible coupling, so that the two counters could be placed side by side.

A great advantage of this method is that a recording may be stopped and rewound in order to rectify a mistake as many times as desired, without losing sync., since it works backwards as well as forwards.

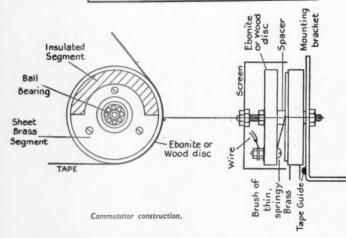
Automatic Methods. Naturally most automatic methods are rather complicated, or at least require the building of special apparatus, but one fairly simple method is possible where a speed controlled sound projector is available. Counters can be used as described for long term synchronisation, but if the governor on the projector is not adjustable, various diameters of the wheel driving the recorder counter will have to be tried until both counters count together.

The most obvious method of automatic sync. is direct mechanical coupling between recorder and projector. This has been used commercially and one home made version was described in A.C.W. for August, 1950, and another in November, 1952. The Pinner Film Society have built a very successful outfit on these lines, using a recorder and projector.

The problem of tape creep has been overcome by means of a variable position idler roller between head and capstan, whereby up to 6 frames out of sync. may be rectified. This apparatus gives really good results on lip-sync.

In connection with direct drives of this kind—and the usual objection of varying tape slip—it must be said that with a reasonable diameter metal capstan and a very hard pinch roller of Tufnol, ebonite or similar material, tape slip is negligible.

Slip usually occurs when a rather soft, rather wide rubber roller is used, which touches the capstan on both sides of the



amount to keep the average projector speed correct. Resistance R may be necessary to smooth projector running.

The circuit diagram shows how the commutators are wired up to the projector motor resistance, and commutators with different numbers of segments are shown in order to make clear where the two sets of brushes are placed. They should be spaced just by the length of a segment.

In the diagram the projector commutator goes 3/2 times as fast as the tape driven one, but wherever possible equal speeds should be arranged, then the commutators may be identical. For normal use one 180° metal segment is sufficient and simplifies manufacture.

tape. It appears the capstan drives the rubber edge, and the centre rubber drives the tape. Varying pressure, or changing take-up tension immediately causes slip.

Some reasonably simple electrical sync. methods exist, and one of these, D. M. Neale's system of synchronising the projector to the mains, was described in A.C.W.

for June, 1953.

A rather similar method exists for synchronizing the projector to the tape capstan or a tape driven wheel. It was first described by H. C. McKay in 1934 for s.o.d. and consists of two commutators, one on the projector and one on the turntable. It is directly adaptable to tape by having the second commutator driven by the tape. If the commutator speeds are nominally the same, they will have the same number of segments, but simple speed ratios like 2/1, 3/2, 4/3 can be accommodated by altering the number of segments.

Brushes are arranged so that if the commutators are revolving exactly in step, a through connection is made (see Fig. 1), short-circuiting part of the projector motor resistance. The projector then speeds up and its commutator segment leaves the first

brush prematurely, breaking the connection before the second brush Half can take over.

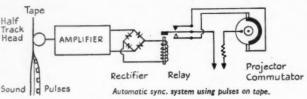
The projector therefore slows down and
eventually a condition is
reached where the two
commutators are out of
step just the right

#### **Commutator Construction**

Commutator construction is not too difficult except that a tape driven one must be turned to diameter on a lathe. A method of manufacture which should be within the capabilities of many is shown in Fig. 2. The main disc is cut out with a fretsaw from 1/4 inch ebonite or plywood, and the centre hole carefully filled out until it is a really tight fit on the ballrace. It must then be turned to size on a lathe.

The commutator segment is made from sheet brass of 16 or 18 gauge, cut away in the centre to clear the ball-race and shaped to the required number of segments. It is fixed to the ebonite disc by means of three countersunk brass wood screws.

The insulated segments are made from paxolin or other insulating material of the same thickness as the brass and stuck in



position with a reliable glue. The whole of the top surface is now smoothed down with a file and a final finish given by rubbing down on a piece of emery cloth flat on a board.

Another ebonite disc on top carries the three brushes of thin springy brass, which are attached by 6BA bolts, to which the lead out wires may also be connected. Two brushes are placed to contact each end of a metal segment, while the third makes continuous contact nearer the centre.

## Mounting

The commutator is mounted on a metal bracket by means of the central bolt and appropriate tubular spacers. The whole device may then be fixed to the side of the tape recorder so that it comes to the right height for the tape. A piece of wire soldered to the bracket guides the tape centrally on the commutator wheel.

Connection should be in screened wire and the top should also be screened to prevent contact with the live terminals.

An interesting variation of McKay's method lies in the fact that each commutator is really only a switch turning on and off at regular intervals, the time of overlap in the 'on' position controlling the projector.

The tape commutator can therefore be replaced by a single pole changeover relay which is operated from an amplifier fed from tape borne pulses. These pulses may be recorded on the second half track of the tape (as described by John Shaw on p. 449 of A.C.W., Sept., 1953) and played back through a 3-valve amplifier, the output of which is rectified by a metal rectifier to work the relay.

Camera Sync. While it is possible to put excellent commentaries, sound effects and music to silent films during projection by using sync. methods as described, the post-synchronisation of speech is much less satisfactory, for if the synchronisation is correct, more often than not the voice intonation or quality is not, and vice versa. Some means of recording speech at the time of filming is definitely required.

The Syncholux System as described by S. Patrick for s.o.d. in October, 1933, was ingenious simplicity itself. Hand turn cameras were used, the operators wearing headphones and cranking in time with clicks produced from a battery by a commutator on the turntable. Several cameras for different viewpoints could be used at once, a small lamp in common view being momen-

tarily illuminated to mark the changeover

For tape use, the 'clicks' could be provided by a tape driven commutator or slow tape borne pulses while many modern cameras still boast an external 8 picture shaft which allows this simple method to be used.

Where tape pulse synchronising apparatus is available, the pulse may be switched on and off by a contact on the camera as in the Berth-Jones method, and an ordinary clockwork driven camera used. Some means must be provided however to halt the tape (by opening the pinch roller, for example) directly the camera stops. The tape must also be marked for subsequent editing purposes.

It is realised that these camera sync. methods are by no means perfect, but they may suffice for some purposes and may even give ideas for better systems.

# Microphones and Acoustics

There are four main classes of microphone; carbon, crystal, condenser and magnetic.

The carbon microphone is characterised by high voltage output offset by rather high distortion and background noise and is seldom used nowadays for recording purposes. It is made in two main forms, the first consisting of a metal diaphragm connected to one of a pair of solid carbon electrodes.

The other electrode is fixed so that when the diaphragm vibrates, carbon granules contained between the two become compressed and the electrical resistance between the electrodes varies. If, now, the microphone is connected in series, with a battery and a pair of earphones, this variation of resistance will affect the current flowing in the circuit and the sounds will be heard in the earphones.

Another form of carbon microphone is the transverse current type in which a very thin layer of carbon granules is arranged between a thin mica diaphragm and a heavy block of insulating material grooved for two electrodes, one at each side of the diaphragm. Sound pressure on the mica compresses the granules and varies the resistance between the electrodes as before. This type was used by the B.B.C. for many years. In ordinary use a carbon microphone

is used with about a 3 volt battery and a 10/1 step-up transformer.

It is interesting to realise, however, that a carbon microphone has sufficient output to record directly on to magnetic tape without using an amplifier. The basic circuit is to connect the microphone in series with battery, a resistance and a low impedance magnetic head.

The head and microphone should have approximately the same resistance (at 1,000 c.p.s.) and the series resistance about three times this value. Permanent magnetic erase must be used and the value and polarity of the battery voltage adjusted for best results.

## For High Output

The crystal microphone is based on the property of Rochelle Salt that, when compressed or strained, appreciable voltages are developed between associated metal plate electrodes.

For high output, the crystals are actuated by metal or plastic diaphragms and whereas in early models diaphragm resonance produced a very peaky response, modern damping methods have removed these and the present day diaphragm crystal microphone gives extremely good results for its very modest price.

High fidelity crystal mics. can either be special diaphragm types or ones in which flat crystals form their own diaphragms. They have a much lower output.

Crystal microphones behave electrically much as if they were condensers of about .001 m.f.d. capacity. Too long a screened mic. cable acts as a high capacity and will therefore shut away part of the crystal output. Another point is that a crystal mic. must not be connected direct to the grid of a valve. A grid leak must be used in parallel and this should not be less than 2 meg-ohms or else some of the bass response of the microphone will be cut. If these requirements are observed, crystal microphones give excellent results.

## Plastic Diaphragm

The condenser microphone consists usually of a duralumin or gold spluttered plastic diaphragm tightly stretched a very small distance in front of an insulated metal electrode.

The diaphragm is earthed and a voltage applied to the electrode through a resistance. A condenser couples the electrode to the grid of the first amplifier valve—usually built into the microphone case as the output

from the electrode is rather small. The diaphragm and rear electrode form a condenser which charges up with the applied voltage. When sound vibrates the diaphragm, the condenser capacity is changed and a signal voltage is caused to pass to the amplifier.

#### Another Condenser Mic.

Another type of condenser mic. consists of a small plate about  $2\frac{1}{2}$ ins. x  $1\frac{1}{2}$ ins. perforated with many small holes and coated with good insulating varnish. Two strips of waxed paper  $1\frac{1}{2}$ ins. x  $3\frac{1}{2}$ ins. are laid across each end and on top is placed loosely a piece of thin aluminium foil  $2\frac{1}{2}$ ins. x  $1\frac{1}{2}$ ins. x 0005in., slit with a razor blade so as to form four 11/32in. ribbons bridged at each end. Ebonite strips (or even rubber bands) clamp the ribbon at each end, and the whole is built into a perforated zinc or wire mesh screening case.

The perforated plate is earthed, and a signal connection is made to the insulated ribbons. TV coaxial type cable should be used for a lead out. This ribbon condenser mic. plugs directly in place of a photocell in an S.O.F. amplifier and gives remarkable results considering the simplicity of manufacture.

## Two Magnetic Types

There are two main types of magnetic microphone; the moving coil and the ribbon. The moving coil is exactly like a miniature loudspeaker in reverse. Sound waves move the diaphragm and the coil attached to it vibrates in the field of the magnet inducing small voltages in itself.

As the coil is of low impedance—only about 15 ohms—a 50/1 transformer is used to step these voltages up as much as possible. The average output is then much the same as the diaphragm type crystal microphone, namely, a few millivolts. Amplification of about 100 times is necessary to bring this up to pick-up level.

The main problem in moving coil mic. design is to get rid of diaphragm resonances and one with really flat response is rather expensive. However, there are several cheaper makes nowadays which give excellent results. An advantage of the moving coil is that it is robust and that very long cables, between mic. and transformer, may be used.

The ribbon mic. consists of a long narrow corrugated ribbon of thin aluminium or duralumin foil stretched between the poles of a permanent magnet. The ribbon forms diaphragm and single turn moving coil all in one. It is naturally of very low impedance, and a transformer is built directly into the mic. case of about 10 to 1 ratio to bring this up to 15 ohms. Sometimes a 1000/1 transformer may be used when the ribbon mic. may be fed directly into a high gain amplifier.

The output of a ribbon mic. is less than that of a good moving coil, but its response is much smoother and it gives superior

results on music.

A peculiar property of the ribbon mic. is



Canterbury A.C.S. used a microphone out of doors to record talk and natural sound during the shooting of "Kent Yachting Week, 1953,"

that it is sensitive directly in front and behind the ribbon but not at the sides, because sound from this direction flows round the pole pieces and strikes both sides of the ribbon at the same instant. Another characteristic is excessive boominess if spoken into too closely. A minimum distance of 18 inches is recommended; alternatively heavy bass cut in the amplifier may be used.

A human being with two ears is in a superior position to a microphone which is equivalent to only one. Two ears give directional sensitivity and permit a distant wanted sound to be picked up while a closer unwanted one is rejected. A single ear cannot do this, consequently a microphone must always be placed so that the wanted sound can predominate.

The whole of the microphone technique consists of keeping the unwanted noises or room echo down to the same proportion as would be heard by two ears, both by finding the best position for the microphone and by utilising sound absorbent materials.

A microphone of the diaphragm type, whether carbon, crystal, condenser or moving coil, responds more or less equally to sounds from all directions and so must be placed as close as possible to the wanted sound, and extra sound absorbing material such as curtains and rugs may also be required.

These materials usually absorb high frequencies more than low, while diaphragm type microphones are more sensitive to high directly in front. Thus plenty of

sound absorbent may be used yet sound quality maintained. Excessive bass is less easily absorbed and the usual remedy is to cut bass in the amplifier.

Because it is 'dead' on both sides, a ribbon mic. picks up less echo and may be used farther away from

a sound source.

Even greater directivity is obtained from a combination of ribbon and moving coil microphone. As already stated, a sound pressure from any direction will push the diaphragm in, but the same sound pressure from the front will push a ribbon

back and from the back push it forward giving a voltage of opposite polarity. If the outputs of the two microphones are made equal, then a sound in front will make the two outputs add and a sound from behind will cause cancellation.

#### Cardioid

This microphone, called a cardioid, thus only responds to sounds in front and to the sides. It may be used 1.7 times farther away for the same amount of echo pick up. Needless to say, the careful balancing of the microphone characteristic that is necessary, makes the cardioid an expensive, though very useful microphone.

With ordinary microphones some improvement can be obtained by shielding the microphone from an unwanted sound. A blanket or overcoat hung round the back will

help.

A tea chest half filled with padding and kapok makes a more permanent absorbent screen and may be used out of doors. The mic. is placed level with the open face.

The usual trouble out of doors is wind, and obviously a diaphragm type is to be preferred to a ribbon mic.

Wind shielding is carried out by stretching very thin silk tightly across the diaphragm opening or, if this is not easy, round the whole microphone. A hemispherical wire mesh dome-a tea strainer-is now placed over the diaphragm opening and a second

layer of silk stretched over this. An even better method is to build a spherical wire cage completely enclosing the microphone and covering this with silk.

The more separate layers of silk, and the greater the spacing between them the better the shielding. The silk must be as thin as possible-it should be easily seen throughor else loss of treble may occur.

# A Portable Sound Camera

Being, like the majority of amateurs, a bit of a lone worker, the first design requirement of my camera was that I should be able to carry it around and operate it all by myself. The second need was one of economy.

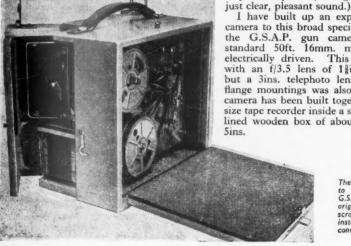
Film is quite expensive and since, as far as I could see, considerable experiment would be necessary to get to the bottom of sound recording technique, I decided to use ordinary \( \frac{1}{2} \) tape which is much cheaper than any oxide coated film even though there might be difficulties later in getting synchronisation. Besides, standard tape can be used on an ordinary tape recorder, so I would also be saved the trouble of making or buying a special recorder for coated perforated film.

The next point in the specification was that once having loaded the camera, I should not have to worry about synchronising, no matter how many times it was started and stopped. After some thought and some experiments which showed that tape creep could be considerably reduced if a very hard pinch roller were used, I arranged for a hole to be punched in the tape every time the camera was stopped. This hole corresponded with the change of picture on the film, and I considered that with an average length shot tape creep would be negligible, and with a definite sync. mark for every shot could be forgotten.

# Run at Film Speed

Another sync. aid was to run the tape at the same linear speed, 4.8ins. per second, as This permits length for length the film. editing, and the response up to 6,000 c.p.s. is quite adequate. (No high fidelity for me-

I have built up an experimental 16mm. camera to this broad specification, based on the G.S.A.P. gun camera, which takes standard 50ft. 16mm. magazines and is electrically driven. This camera is fitted with an f/3.5 lens of 13 ins. focal length, but a 3ins. telephoto lens with the same flange mountings was also available. This camera has been built together with a small size tape recorder inside a soundproof sorbolined wooden box of about 8ins. x 7ins. x



The camera blimp opened to show the adapted G.S.A.P. gun camera. The original electric motor was original electric motor scrapped and a smaller one installed that could be conseniently run from conveniently run batteries.

The tape recorder is of relatively straightforward design and has been built on a dural plate 7½ ins. x 6½ ins. x ½ ins. Behind this is a second smaller dural plate which provides the bottom bearing for the capstan shaft and also carries the electric drive motor. The original electric motor in the G.S.A.P. camera was scrapped as it required rather a heavier current than can easily be obtained from batteries, and also because the internal speed change gearbox used on this camera was very noisy.

## Driven from Capstan Shaft

The camera is now driven from the capstan shaft on the tape deck via a bonded rubber connection. This plugs into a slot cut into one end of the claw drive shaft on the camera, and the resilience of the rubber prevents claw jerk from getting back to the tape. Tape recorder panel and camera are bolted solidly together by means of two brass pillars and a bracket.

The capstan shaft is of 5/32ins. silver steel ground down at one end to about 3/32ins., in order to get the correct tape speed of 4.8ins. per second. On this shaft runs a 2" brass pulley and a flat flywheel 3½ins. diameter of 1/16ins. lead sheet. The brass pulley is driven via a rubber belt from a small electric motor electrically governed at 4,250 r.p.m.

The motor is 2ins. long and 1\(\frac{1}{2}\)ins. diameter, and was obtained cheaply on the surplus market. (It is marked "T.S.M. Co., Ltd.") It requires 24 volts at \(\frac{1}{2}\)rd amp. and so may conveniently be run off six flat type flash lamp batteries.

#### Starting the Camera

To start the camera, a lever in front is pressed, which starts the motor and flywheel. When this is up to speed, the lever is moved further causing a fork to release a spring which presses the flywheel against a leather-lined clutch plate fixed to the capstan shaft; immediate starting follows. The on-off lever also controls a pointer, which punches a sync. hole in the tape every time the camera is stopped.

The whole mechanism is mounted by soft rubber grommets inside the sorbo-lined box, which has several doors and flaps to allow access to the lens, the magazine chamber, the motor batteries and the tape panel. When closed, external noise is negligible.

The amplifier uses miniature B7G type

valves and is built in a sheet aluminium box together with its batteries. The box fits inside the larger compartment of a standard service gas-mask case. There is also room in the case for a moving coil microphone on a miniature type telescopic camera stand, while 20ft. of light gauge screened microphone cable is contained in the flat pouch



The camera in use. The gas mask case contains the amplifier.

covering the whole of one side of the case. The amplifier circuit consists of a three stage amplifier and bias oscillator, and is identical, save for size and valve types, with that described in A.C.W. for June, 1951. As before, provision is made for plugging in the head instead of the microphone for playback checking. The lightweight miniature monitor 'phones were obtained on the surplus market.

For newsreel work, the whole outfit can be carried by one person, the camera in the left hand, and the microphone with stand in the right. Immediate setting up for recording is possible. The microphone is of the ball type, and has been fairly well wind-proofed by sticking a piece of thin silk tightly over the diaphragm opening, while another larger piece of silk is fastened over the perforated microphone cover with

a rubber band. Further layers of silk can be added for very bad wind conditions, but cause some loss of high frequencies.

At present the camera uses tape perforated between the two half tracks for editing and synchronising, but it is hoped to dispense with this complication and to use magnetic pulses and a special editing machine to count the pulses and picture frames.

On projection, film and tape are synchronised by means of a solenoid operated ratchet device almost identical to one first used for S.O.D. 'way back about 1910. Two ratchets were used, one driven by a contact on the turntable, and the other similarly by the projector.

A differential gear box connected the two

ratchets, and it was the job of the operator turning the handle to keep a pointer on the box vertical. The modifications I have made for complete automatic operation have been to drive the one ratchet by means of a wiping contact through the holes in the tape (or via amplified sync. pulses) and to use the differential to control the projector motor resistance.

The sound quality recorded by the camera is excellent and the sync. system seems to work. Tests are now proceeding to find out the possibilities of the system—and the snags—and to investigate the vagaries of sound perspective as well as the host of other problems to be found in sound film production.

DESMOND ROE

# Tape Recorders for Cine

There are a considerable number of tape recorders on the market from which the amateur cine enthusiast may choose. Few of these houvever have been designed with cine requirements in mind and it is necessary to examine and consider one's precise needs before purchasing. Short descriptions are given of some recorders which have features of probable use in cine work, but it should be realised that the points raised may also apply to other makes.

Excel Recorder. Has been designed first and foremost as a high quality tape recorder. A large diameter rubber faced capstan allows negligible tape slip, and being connected directly to a 10" diam. heavy flywheel, wow and flutter are non-existent. In fact, the drive mechanism is almost identical with the well-known Connoisseur gramophone motor.

On this sound foundation the rest of the tape recorder has been built. Two high impedance heads are provided for erase and record playback, the latter being provided with a large heavy Mumetal shield, so that reproduced hum is negligible. A tape rewind motor is provided in Model 1A, but in Model 1 (considerably cheaper) rewinding is effected either by hand or by changing the reels over.

The capstan drive motor is brought into contact with the main flywheel by means of a knob and push rod, which also operates switches for the drive motor and the cine projector. These two may thus be started and stopped together. An adjustable brake is provided so that the flywheel may be halted at the same rate as that at which the projector slows down.

Synchronism between recorder and projector is maintained by means of a special unit which is mounted on and over the capstan, and fastened by one knurled knob to the main panel. This unit contains a form of differential gear box, one side of which is driven by the capstan and the other by the projector via a flexible cable attached to an extended sprocket shaft.

Movement of the body of the differential gearbox operates electrical contacts which either shunt a resistance across the projector motor to slow it, or cut out a series resistance to speed it up. The mechanical and electrical modifications can be made to almost any projector using a brush type motor, and the work takes only a few days at the factory provided prior arrangements have been made.

#### Correcting Sync

The movement of the gearbox body is visible as a check on correct running. Correction of synchronisation is effected (should it be necessary) by turning the top of the synchronism housing one "click" corresponding to one frame.

A recording/playback amplifier is built into the tape recorder. This records from an external microphone or a gramophone pick up. The gain is not excessive and were a ribbon microphone desired, an external pre-amplifier or mixer would be needed. A variable bias control is provided, so that with the erase head disconnected, it is possible to choose a value of bias which will allow a second recording to be superimposed on a previous one.

This idea works very well, and a



# Add SHAD to your Christmas entertainment

Become a sound technician as well as a cine technician, and discover a whole new world of excitement in movie-making with the Grundig 700L Tape Recorder. You can take it anywhere—it's as compact and portable as a suitcase!

# OPERATIONAL PERFORMANCE

The 1,200 feet of tape gives you two hours of perfect speech recording and playback or one hour of high fidelity music recording and playback. The same tape can be used repeatedly, each new recording automatically erasing the previous one, or recordings can be kept indefinitely. High speed rewind mechanism returns you to any part of the two hour tape in seconds. Condenser microphone—as sensitive as the human ear; push button control; magic eye tuning; bass/treble control. Sound Frequency range. 50-10,000 c/s.

THE

# GRUNDIG

"Reporter 700L"

## TWO SPEED TAPE RECORDER

Most Radio and Photographic Dealers stock Grundig. Ask for a demonstration today, or write for illustrated Folder to:

GRUNDIG (Great Britain) LIMITED . DEPT. A.C. . KIDBROOKE PARK RD . S.E.



commentary superimposed on music sounded very professional, for by choosing the right bias value it is possible to reduce the music level slightly while speech is recorded. A meter volume indicator is provided and a

monitoring output.

For playback, the head output is amplified fully equalised and emerges approximately at pick-up level to be fed into any standard amplifier or into the amplifier of the projector if this is a sound model. A noise reducing d.c. bias can be applied to the playback head to reduce background noise to a minimum, but this control has not been found so necessary with modern tapes as with earlier ones.

The firm provides 10in. loudspeakers with built-in amplifiers of  $3\frac{1}{2}$  and 8 watts (push pull) which may either be fed from the tape recorder during playback, or in to the recorder as a pre-amp for a less sensitive microphone. For this purpose, needless to say, the hum level has been kept extremely low. The amplifiers also have an HT/LT

supply available for a radiotuner.

## Separate Sub-switches

Other facilities are separate sub-switches for running projector and recorder separately and a separate record/play switch which allows checking of a recording up to a certain point, then instant change over for

continued recording.

The Excel Tape Recorder has all the essential features for the successful production of films with commentary music and effects, and the quality of the recording is very high indeed. Capstans are normally available for  $7\frac{1}{2}$ ins. or 15ins. sec. tape speed and the response at  $7\frac{1}{2}$ ins. is  $\pm 2$  db to 10,000 c/s. The equalisation is fixed at one value. Other diameter capstans are available to special order.

The only real point of criticism is that the tape bias has to be unlaced for rewinding, and although this can be done without removing the synchroniser, the very necessary facility of shuttling back without losing sync. is not possible, and recordings are best made in one continuous run.

Truvox. The Truvox tape deck Mark III is a very neat straightforward unit, employing three motors for tape drive with push

button control.

Two tape speeds are given by means of a changing capstan, and recordings are made on half track. Access to the tape on the heads is very open, which is useful for marking and editing.

A new method of tape control and loading makes the machine virtually foolproof and it can be used on "record/playback" or on "fast forward" and "fast reverse" by push button control. Used on "fast reverse" it takes less than a minute to re-spool a complete reel.

A friction type drive gives extremely low "wow" and "flutter" values as well as producing ample power at the capstan for tape transport. The mechanism can be stopped almost instantaneously by a separate

outton.

The high impedance heads are designed for supersonic bias and erasing from a common oscillator and no matching transformers are required.

As the capstan wheel can be changed, capstans for any tape speed can be supplied

to special order.

Reflectograph. The Reflectograph is one of the very first tape recorders to have infinitely variable speed control for tape, and this feature is of particular interest to amateur cine users as a means of keeping

tape in sync. with film.

The range covered is from about 2ins. to 8ins. per second, and is accomplished by driving the capstan flywheel, beneath which is fitted a rubber coated plate, via a 1in. diameter ball on the drive motor shaft. The whole motor rotates about the centre of the ball so that when the outermost diameter of the ball touches the rubber a high speed results, and when a part nearer the axis of the motor shaft is in contact the tape speed is lowered.

Three Bradmatic heads are fitted for erase, record/play and monitor, and as these may be pushed up and down for both top and bottom half tracks, the Reflectograph recorder is useful for those experimenters who wish to record sync. pulses and the

like on the bottom track.

The recorder is very substantially built; it is constructed mainly of die-castings. Its performance is of a very high order, and all the facilities of a high quality tape recorder, including three motor drive, have been incorporated.

Cinesmith Sync. System. Cinesmith Products have produced a remote controlled device for synchronising the speed of any silent projector to the well-known Grundig

tape recorder.

The projector is run at an electrically governed speed and has to be sent to Messrs. Cinesmith for fitting and testing. Alternatively, a complete outfit with any first-class

make of new projector can be supplied.

The tape and film are started in sync. by the usual method of placing a start mark at a convenient point on the projector, and recording some sort of cue sound on the tape. The tape recorder is started and as soon as the cue is heard, the knob on the remote control unit is turned to "sync",

starting the projector.

The knob has two other positions, "slow" and "fast", and should the operator observe the slightest tendency for the sound to lag or lead the picture, he turns the appropriate The projector speed is then very slightly varied and as soon as sync. has been regained, the knob is returned to "sync."

Spot sound effects and even lip sync. are handled by this method, the simplicity of which should recommend it to many

amateurs.

The Kinescope Magnetic Kinescope. Sound system is at present designed to be attached to a 16 or 9.5 dual Specto projector, and will record and reproduce on 16mm. striped film only, either full, half or edge

The Kinescope system differs from the usual optical system in that the soundhead is placed on top of the projector in order to take advantage of the smooth pull off on the film from the top spool, and also to remove the sensitive heads from the magnetic field of the motor.

This is not entirely new as many continental films used this method in the early days of sound, but had to abandon it in view of the universally adopted S.M.P.E. standard, but the advantages remain for the amateur who is primarily interested in his own films.

The head may be attached to the projector in a matter of seconds, and will play single or double perforation film at 16 or 24 frames per second, so that it is not necessary to alter camera or projector, and films, however old, can be recorded on this system.

# What Is Sound Stripe?

Sound stripe is a method of adding sound to film by applying a narrow ribbon of magnetic recording material down one edge, usually in the same position as the normal photographic sound track. The stripe can be applied both to processed and unexposed film, although the necessary special apparatus for coating raw film stock in darkness is

not yet available in this country.

A striped film may be recorded and reproduced on a projector to all intents and purposes identical to a standard S.O.F. projector, except that a magnetic head replaces the optical system at the scanning drum. The amplifier also requires modification, an extra valve for the bias oscillator being required if this is not already available as an exciter lamp oscillator. Some form of recording volume indication and a switch to give a rapid change from recording to playback are the other important extras.

Sound stripe is the first simple method to be devised which allows the user to record his own commentaries and to add music and effects to his silent films without having to worry about the recording process or synchronisation. Sound striping of magnetic oxide can be applied to all the popular sizes of substandard films, as full or half stripe on 16mm, sound film and edge stripe on 16mm. silent, 9.5mm. and 8mm.

With 16mm. sound film, the stripe can be coated completely over the area normally occupied by the photographic sound track. It is found necessary to place a narrow "balancing" stripe on the other edge outside the sprocket holes to allow the film to wind evenly on the reel, even though the oxide

thickness is only .0005ins.

For best sound, the full width stripe should be used wherever possible. If you cannot use single perforation film in your silent camera, then see that any print is made on sound stock. Half stripe has been developed to allow an existing optical track still to be used. With a variable area recording it is important that this is to standard dimensions, otherwise if it is displaced the sound stripe may encroach on the half that should be left clear. With variable density recordings this problem does not arise, fortunately. The makers usually stripe alternately one side then the other to avoid uneven wear to magnetic heads.

For 16mm. silent, a very narrow edge striping outside the sprocket holes is all that is possible. Good results can be obtained if great care is taken at all stages

of recording and playback.

First, owing to the narrowness of the stripe—only .025 to .03 ins.—volume output level is down, hum and hiss are up, and owing to the difficulty of maintaining uniformity, due to the original state of the film, variations in volume level may be experienced.

Secondly, as a result of the close proximity of the sprocket holes, the film tends to set in a series of "flats" round the scanning drum instead of a smooth curve, resulting in an audible sprocket hole "ripple". This effect can be overcome by using a large diameter scanning drum or passing the film over the magnetic head in more or less a straight line. With careful design, however, good results can be obtained from smaller scanning drums.

#### 9.5mm. Ideal For Sound Stripe

9.5mm. is an ideal film for sound stripe. The 0.04ins. wide stripe gives good volume output and, of course, there is no sprocket hole ripple. Stripe on 8mm. can be made to work, but owing to the slow speed (2.4 ins./sec.) top response is restricted to about 3,000 c.p.s. The other disadvantages of edge stripe also apply.

It is most strongly recommended to have striping done only on the non-emulsion side of a film. A similar solvent is used for the oxide mixture as in film cement, and a really strong bond develops. The gelatinous emulsion on the other hand is water soluble, and does not "weld" very well to the oxide.

As a general rule, it may be taken that striping is always put on the side of the film facing the lamp in the projector. Thus reversal originals and optically reduced prints are coated on the non-emulsion side, but neg-pos prints and reversal dupes have to be coated on the emulsion side, unless a place can be found to put the magnetic head so as to contact the other side of the film. Another headache for the projector manufacturers!

#### Film Must Be Clean

Before you send a film for sound striping, there are one or two important points to observe if the striping is to be successful. First, cleanliness: your film must be clean. The stripe is not designed to adhere to dust, dirt, oil or wax. Clean your film by any of the usual methods, but if it has been waxed, ask the people who did the job to take the wax off; they usually can.

If you are going to have a print made of a film to which you intend to add sound stripe, it is best to specify "no waxing", as some firms automatically wax all films. Of course, after the striping has been done, waxing is excellent to preserve the stripe and also generally puts a very fine polish on the magnetic head.

Second, splices: these may be made in the normal manner but it is important to avoid an excess of cement, as this usually causes buckling and cockling. If a buckled splice goes through the striping machine, there is every possibility of a momentary break in the stripe.

Splices should be made all one way—that is, the overlap should always be in the same direction. Then the film may be placed in the striping machine so that the coating is always made from the higher level to the lower. Straight splices are to be preferred to diagonal ones.

#### Add Short Leaders

Incidentally, to avoid the risk of losing what might be important frames at the beginning or end of your film when it is joined up with other films to go through the striping machine, it is advisable to add short leaders and trailers before you send it off.

One last point: if your original film is to be sent to a laboratory for duplicating, and you intend to have it subsequently striped, you had better check that the edge of the film is not going to be punched for printer light changes. If incisions are made, then obviously there will be a momentary loss of sound.

Some laboratories use metal clips inserted in the perforations for printer control purposes. These can be removed afterwards and a perfectly satisfactory stripe put on. But please see that all the clips are removed beforehand.

# MAGNETIC PROJECTOR FOR ROYAL YACHT

A G.B.-Bell & Howell 630 16mm. magnetic recording projector—notes on which appear on page 814—is to be installed in the new Royal yacht, H.M.S. Britannia. Also on board will be portable 35mm. Gaumont-Kalee projection and sound equipment.

Owing to space limitations, there is no permanent cinema; instead the Royal party will watch film shows in their dining room. So the equipment has been adapted for speedy assembly and dismantling. The projectors—standard size Gaumont-Kalee 20 models—will be built in the servery adjoining the dining room for each show, and afterwards broken down for stowage in boxes.

#### PYRAL MAGNETIC STRIPING PROCESS

The principle of magnetic recording on processed film is now well established and is used by leading industrialists, research establishments, etc. Among the principal advantages are:—

- ★ Economy in use of film stock
- ★ No costly processing
- ★ Greater flexibility

- ★ Permits use of multisound tracks
- ★ Immediate recording and play back
- \* Perfect synchronisation and quality

Zonal Film Facilities Limited, as licensees for the United Kingdom of the PYRAL process, undertake the magnetic striping of all gauges of perforated film, which is then available for immediate recording. Orders for striping can be accepted either direct or through cine-equipment manufacturers or dealers.

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#### ANOTHER



#### ADVANCE

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Good news for 16mm. enthusiasts! 'Scotch Boy' has introduced a new service for coating or striping 16mm. film—a service which ensures perfect synchronisation and crisper, clearer,

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Minnesota Mining & Manufacturing Company Ltd, make 'Scotch Boy' Magnetic Recording Tape, 'Scotch Boy' Pressure-Sensitive Tapes, 3M Abrasives, 3M Adhesives, 3M Underseal, 3M 'Safety-Walk' Non-Slip Surfacing.

## Magnetic Projectors

A number of 16mm. magnetic recording projectors are now, or soon will be, available. Here are a few interesting technical and operational details about some of the popular makes. Clearly, this information is by no means complete since opportunities for full test are at present limited, but it will, it is hoped, serve as a guide.

R.C.A. The R.C.A. 400 is the model which has been adapted to magnetic sound. A record/play head has been installed behind the reproducing drum and is automatically raised into position when the magnetic-optical switch is turned to magnetic. The erase head has been placed just before the first sprocket pulling the film down from the supply reel, and is removable to prevent accidental erasure.

The amplifier inside the projector, previously used for optical sound tracks, has been adapted for magnetic also and all the facilities required for successful magnetic recording have been incorporated.

Recording at both 16 and 24 f.p.s. is possible, but the makers recommend the higher speed wherever possible. Full, half and edge stripe may be recorded. The results on edge stripe, however, inevitably vary with the condition of the film, for its very narrowness reduces volume level and signal-to-noise ratio and it must be in perfect condition for really good results.

The specially designed 10 watt amplifier delivers full output at less than 5% distortion, and a powerful 10in. dynamic cone speaker has been designed to make full use of this under all acoustic conditions.

The speaker is housed in its own case



The latest addition to the G.B.-Bell & Howell range—the Model 630 16mm. magnetic recording projector. The close spacing of the erase and record head together with the stop clutch and reverse controls permit the erasing of single words or the addition of short sound effects at specific points.

where storage is provided for all reels, cables and microphone. Nylon gears and heavy duty drive motor contribute largely to the R.C.A. 400's reputation for "whisper-quiet" operation—a very important factor in a magnetic recording projector.

magnetic recording projector.

G.B.-Bell & Howell. The Model 630 16mm. magnetic recording projector is the latest addition to the G.B.-Bell & Howell range. It takes much the same general form as previous models, the extra controls being a lever under the sound scanning drum to change over from the optical to the magnetic system, a "Soundstripe" switch to change over from full to half stripe, a selector switch on the amplifier for magnetic record/play or optical system and a lamp type volume indicator which flashes on the peaks of sound.

A record indicator light is provided and recording only takes place when this is illuminated. Whenever the projector is stopped or reversed, an automatic interlock disconnects the recording mechanism and a record button must again be pressed to turn on the indicator light before recording can proceed. Unintentional erasure is thus prevented.

Recordings can be made at either 16 or 24 f.p.s. but the higher speed should be used whenever possible for the best reproduction. Stop clutch and reverse controls coupled with close spacing of erase and record head permit the addition of short sound effects at specific required points, or the erasing of odd words.

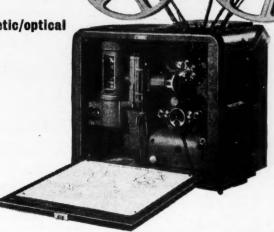
The projector and loudspeaker are contained in two cases together with all accessories, including a moving coil microphone. A gramophone playing desk is additional but provision is made for plugging this into the projector amplifier, its volume being controlled by a potentiometer on the playing desk itself.

Victor. E. K. Cole Ltd. have produced a magnetic sound adaptor for the new Victor Greyline 16mm sound film projector. This projector has an optical system and exciter lamp assembly which may be removed completely and replaced with a magnetic unit containing an erase and record head by merely loosening one thumbscrew. The Ekco-'Sound' Magnetic Adaptor is thus complete in itself, and consists of a two-way mixer for microphone and pickup, record/playback switch, main

the incomparable

VICTOR

16mm magnetic/optical projector



incorporating the new

EKCO-"SOUND"
magnetic head
and mixer unit



This superb 16mm. projector, already outstanding for its dependability, simplicity of operation, and picture brilliance, now becomes doubly attractive with the addition of a great new feature — magnetic sound recording!

Using professional studio practice, Ekco-'Sound' is a high fidelity magnetic unit specially designed by Ekco to enable British and American Victor projectors to record and reproduce magnetic sound-tracks on oxide striped 16mm. film. Adequate monitoring and 2-way mixing facilities are included. Sound-tracks can be erased and re-recorded any number of times yet will last as long as the film itself. Sound quality with the Victor Ekco-'Sound' combination is a revelation in the 16mm. field. Conversion from magnetic back to optical sound is effected simply by replacing the Ekco-'Sound' head with the standard Victor optical drum—a matter of seconds.

This new Victor Ekco-'Sound' offers more recording facilities than any other projector—yet is still by far the simplest to operate and maintain!

Complete equipment including Mark III projector and EKCO-'SOUND' unit £295



Write for illustrated literature to :-

E. K. COLE LTD. [BRITISH VICTOR DIVISION], 5 VIGO STREET, LONDON, W.I

We use and recommend the Pyral process of film striping.



The exciter lamp and optical sound drum can be removed in a moment to make way for the 'Sound' Magnetic drum.

volume control and a new type of "Line Neon" volume indicator. Monitor phones and a moving coil microphone are also provided. A safety device is included so that when the monitor phones are disconnected the erase current and volume indicator are automatically turned off.

Particular points of interest in magnetic recording are that the projector is instantly stopped or reversed, and this, together with the fact that erase head is only four frames away from the record head, allows mistakes of one word to be rectified without affecting the rest of the recording.

Treble and bass recording correction are

preset, but the tone control on the projector amplifier may be used on playback, the output of the adaptor being plugged into the mic. input on this amplifier.

The whole outfit is contained in two cases, the adaptor fitting into a special place in the loudspeaker unit.

A demonstration of this equipment showed sound quality to be of a high order at either 16 or 24 f.p.s. while the adaptor unit was found quite easy to operate.

Ampro. The British made Ampro Optical-Magnetic Recording Projector is based on the American Stylist Major Mk. II and will be finished in silver-grey hammer, in three cases with black and grey coverings. The three units are the projector, a standard or high fidelity 12 speaker with back loaded baffling, and a third containing the remote control unit, monitor headphones and ribbon microphone.

With the Ampro magnetic projector it is possible to mix the sound from the optical track with music or speech and to record on to a magnetic half stripe. The optical track may also be mixed with the magnetic stripe on playback.

The remote control unit contains a recording/playback magnetic amplifier, a 2-way valve mixing stage and a meter for volume indication. A high gain input for microphone, a lower gain for pickup and a 15 ohm input for the output of the projector optical amplifier are also provided.

Magnetic recording tone control is preset, but the treble and bass controls on the projector are available for getting the best out of the optical track.

Extensions of the projector lamp and motor switches are brought out on the control unit. The monitor phone checks the pickup input before this reaches the main volume control so that a record may be faded in at exactly the right moment.

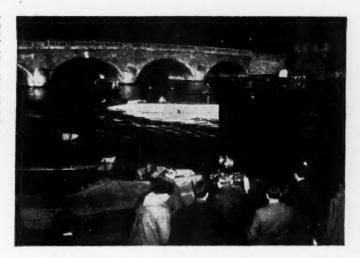
The Ampro projector will record at both 16 and 24 f.p.s. on full and either-side half stripe. Full frequency and volume range are recorded.

The erase head is removable to prevent accidental erasure.



The Ekco Sound Unit with microphone and headphones.

Hambledon Weir on the Thames was among the locations used for "Personal Affair", a new Two Cities production starring Gene Tierney, Leo Genn and Glynis Johns. In this production still police and civilians search for the body of a missing schoolgirl, played by Miss Johns.



## Realism or Romance?

At Your Cinema

By LESLIE WOOD

When the screen is used for propaganda instead of entertainment, it loses something. Those with a burning desire to say something and who consider the film will best serve their purpose should proceed with caution. The utter realism of the medium and the force with which it can bludgeon the audience's receptivity into acquiescence has in it the seeds of its own undoing.

If you are so fortunate as to be near a repertory cinema showing foreign films, two interesting examples of the celluloid sermon will shortly be coming your way. The French have sent us Are We All Murderers?, a violent outburst against capital punishment, and the Italians Rome, Eleven O'Clock, a denunciation—and I quote the hand-out at the London press screening—of the "dire social plight of such a large number of girls driven to seek even pathetic employment".

Both of these films are worth seeing. Both are sincere. They contain brilliant acting. They are directed with a burning intensity seldom found in a British film. But granted that they are absorbing and arresting, they are not worthy examples to be followed by the amateur, despite their technical resource and imagination. Indeed, he should profit by their warning that the screen fails as a soapbox.

A picture which "protests too much" is not half as effective as a film which lets its moral creep up on us almost unaware, as in our third film of the month, the Britishmade Personal Affair, story of a schoolmaster who realises, very nearly too late, that one schoolgirl's infatuation for him, plus the gossip of an average English small town, can blast any professional man's career, however innocent he may be.

#### Vividly Photographed

The man who made Are We All Murderers? is 45-year-old Andre Cayatte who was a lawyer before he became a film director. The scenes in the film which portray life in the French prison at Fresens are drawn from real life. They are ugly in their brutality, though remarkably vividly photographed. To illustrate his impassioned plea against capital punishment, the director tells us the story of a young man of the Paris slums who learned to kill for the Resistance during the war and who went on killing from force of habit when it was over.

That, from the outset, is not the best way to persuade an audience. Millions learned in the late war how to kill or be killed. Very few indeed carried over into civilian life what they had learned in defence of their countries under war conditions. But the illiterate young Rene Le Guen is a likeable sort of chap when you get to know him. He is a

moron but not a maniac.

I wonder why it is that when the French go in for the macabre (the main part of the picture is staged in a communal death cell), they never know where to draw the line. The first reels of the film tell us with an almost grisly lingering over the macabre, how Rene first became involved with sudden death. He undertakes to remove, secretly of course, the body of a murdered German soldier. With his kid brother (Georges Poujouly, who did so well in *The Secret Game* as the small boy who helped the little girl to assemble her animal cemetery), he trundles his horrid burden through an air raid, using a hurdygurdy as hearse.

Not exactly bright, seasonal fare? It is sombre going. Even more sombre are Rene's



A powerfully composed shot from "Personal Affair". Walter Fitzgerald questions Leo Genn about his daughter's disappearance, while Gene Tierney hovers anxiously in the background.

experiences in the condemned cell. For company he has a doctor who protests to the last that he did not poison his wife, a Corsican who is to die for a vendetta killing, a distraught working man who silenced for ever his crying child, and a monster who killed infants.

The scenes in the death cell have a brilliant, almost uncanny feeling of realism. We come to know every squalid corner of it, and every agony of its inmates as though it were in 3-D. Yet, though we are horrified by the warders who come in silently in stockinged feet to grab a victim, all unaware that the last few seconds of his life have come, we are unmoved because Andre Cayatte weighs the scales too much in favour of his own thesis.

For you will notice that his "hero" is a victim of war's neurosis, his doctor-poisoner is probably innocent, anyway, the Corsican the loyal follower of a national custom, the slum-dweller a victim of the housing shortage ("Do the rich kill their crying babies?" the film demands vehemently. "Of course not—they don't have to live on top of each other!") and the monster—? Well, he has been cured

by a marvellous brain operation by a prison surgeon, who avers his patient will never molest children again. Still, the law is the law, and the man has to die.

#### Daring Cutting

Photographically, the film scores with its prison exteriors. The high walls of the glum prison at Fresnes meet in a high angle which towers over all else on the screen. And be prepared for the daring "up in the air" cutting of the last reel. A young lawyer, interested in Rene's case, is battling against time for a reprieve. Does it come? We will never know, for the film stops abruptly as though to challenge us with the realisation that one man's fate is unimportant beside the whole question of the right and wrong of capital punishment.

The Italian film, Rome, Eleven O'Clock is not quite so morbid. Two years ago, as you may recall reading in your paper, a staircase on which two-hundred job-seeking girls were waiting collapsed in Rome, with fatal results for many. This is one of those omnibus films which have the saving grace of saying, in effect, if you don't like one story, you'll like another. It starts early in the morning. Men at work on the road by the crumbling office block which has advertised for a typist are amused when the girls start to line up. All is warm-hearted and saucy.

#### Portrait Gallery

Soon we come to know many of the girls as individuals—mother's darling who has to be thrust into the forefront of the queue, the girl who needs the job to keep her brilliant but impoverished husband painting, and the wife of a workman who really must work if they are not to see their marriage crumble through poverty.

I commend this film to you because of the excellence of this portrait gallery. It is an actor's picture and a director's picture. Eva Vanicek, Delia Scala, Lucia Bose, Ella Varzi and the rest make each girl as different from the next as chalk from cheese.

But as propaganda, no. At whom does it tilt? Not the man who inserted the advertisement. As he rightly says "Am I to blame if two hundred turn up for one job?" The landlord of the building, the architect who designed it, the contractor who built it? All are arraigned in the film at an official inquiry, and no one ever establishes responsibility.

The scenes of the collapse are excellent. The screen is filled with quietly cracking floors and joists silently pulling away from their anchorages. Then the well of the staircase becomes a whirlwind of falling bodies.

stone and clouds of dust. Girls near the door escape into the street, screaming in hysteria which baffles passers-by who have no idea what is going on. The fire-brigade arrives. Inside the building girls are perched precariously on stumps of stone still protruding from the walls. As a picture it is great stuff, but as propaganda it over-reaches itself.

Now to turn to the new English film Personal Affair, starring Gene Tierney, Leo Genn and Glynis Johns. Written for the screen by novelist Lesley Storm, it is what is usually described as 'a woman's picture'. In other words it is warm, sympathetic and human but perhaps a trifle sentimental, and though its female characters are true to life, its menfolk are liable to act irresponsibly, like the boys they are at heart. I suggest you make a point of seeing it because of the remarkably good "mood" photography by Reginald Wyer.

Here the propagandist note is so subdued and tactfully handled that it scores by its very unobtrusiveness. Leo Genn is a master at a co-ed school in a select English riverside town. He is happily married to charming Gene Tierney. They are well able to handle all their small day-to-day problems. . Even when it is apparent that one pupil, Barbara (Glynis Johns), is in love with him, they have but the mildest disputes over how to handle the matter. Then the schoolgirl, suffering from unrequited love, quite inexplicably disappears.

The wife begins to have her doubts and the Head demands the master's resignation. There are painful interviews with the



"Rome, 11 o Clock" is the second film to be made about an actual incident in Rome, when a staircase collapsed and hurled many to death.

missing girl's father (Walter Fitzgerald), and strained fencing with a patient but persistent police officer. Meanwhile the whole situation is complicated by the girl's unbalanced aunt, a victim of an unhappy love affair who sees in the tragedy a means of exacting revenge for her own past wrongs.

Rushing, turbulent river waters symbolise the emotions of the schoolgirl suffering her first, unrequited love. The wintry willows beside the river as she takes her lonely walks with her secret are as barren as her hopes. The thundering waters of a weir that may have marked her end are a photographic orchestration of the tragedy engulfing her. It is seldom one sees such expressive photography.

#### **Cine Miscellany**

#### Rescuing Under Exposed Shots

A lot can be done to salvage even badly under exposed film. Most people seem to use Farmer's Reducer (Pot. ferricyanide and hypo) but I find the following much better (and cheaper), particularly when drastic reduction is required: Dissolve ½ oz. potassium permanganate in about 25 oz. of water (a wine bottle is just the right size). Next dissolve ½ oz. potassium metabisulphate in a pint of water. Both solutions will keep if well corked.

To use, take about 1 oz. of permanganate solution to 1 pint water and immerse film in it for five minutes (longer if drastic reduction is necessary). The film will then have an orange stain. Give a quick rinse in water and immerse it in the metabisulphate solution. Leave it there until all traces of stain are cleared, wash for about a quarter of an hour in running water, wipe with chamois leather to avoid drying marks and

dry in dust-free atmosphere. The process can be repeated, but make sure all of the second solution is washed away before the film is put back in the first.

Points to notice: don't use the first solution more than once, but the second solution can be used again; do a test strip first, noting exact time in first solution, for the reducing action cannot be watched (as it can with Farmer's), the second solution doing the work; grain is increased and changes in colour may occur; ordinary hypo can be used in place of the metabisulphate, but I prefer the latter.—P. WHELAN.

#### Running in Reverse

At children's parties every film is a comedy when it is projected backwards. My projector has no provision for running in reverse—few simple ones have—but I have screened many films backwards without damage to film or projector. It's all done by mirrors.



Mr. Macmillan's mobile proscenium is built in three sections which can be assembled in a few minutes to form the attractive set-up seen in the smaller picture. (For details see col. 1.)

rather haphazard manner, and so the dissolve is not as good as it might be. The blemish is particularly noticeable when several titles, having identical backgrounds, are dissolved from one to the other. Obviously the background density should remain constant, and this requires that the total light entering (the sum of the two parts during the fade-out and fade-in) shall be a constant.

Rewind the film so that the end is on the outside of the spool and will therefore be threaded first. Place the reel on the top spool arm (if you use 8mm., make sure the sprocket holes are on the right side!) and lace up in the usual way. The picture will, of course, be upside down. To get it right way up, put a large mirror on the table in front of the projector, and tilt the machine so that it projects into the mirror. The image will then be right way up on the screen which is set up in the usual way.—H. ORR.

#### Mobile Proscenium

Prosceniums are fine things to have, but it is not always convenient to keep them permanently in position. Mine takes only a few minutes to assemble and dismantle and can be very comfortably stowed in the back of the car. It is in three parts: (1) a box for the base, divided into two compartments, one taking the Celfix screen, the other fitted with footlights. (2) coloured plastic board front fitting on the base by means of sliding bolts. (3) board top piece, with motor mounted on top and curtain rail below, slotted to fit into the wings.

A long threaded brass rod driven from the motor by a short drive and a bolt attached to both rod and curtains supply the curtain mechanism. The curtains open when the brass rod rotates and moves the bolt along its length.—RONALD MACMILLAN.

#### Dissolves in the Camera

Dissolves are made in the camera by fading out the first scene, winding back a length of film equal to the duration of the fade, and fading in on the following scene. Many cameras have a wind-back facility enabling this to be done with ease.

But the fading, usually carried out by means of the lens iris, is often done in a



Thus, half way through the fade, each shot should contribute half the light; that is to say, the iris should be closed only one step at the cross-over point. When fading out, close down only during the first half of the fade; during the second half continue to close down to the smallest possible aperture, then cap the lens.

Wind back, uncap the lens as the camera is started, and begin to open up the iris. At half the duration of the fade, the iris should be one step below the normal aperture for the second shot, and during the second half, it should be slowly opened one further step.—E. W. BERTH-JONES.

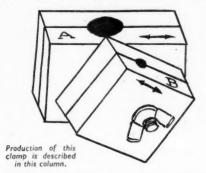
#### Lamp Stand Clamp

Some time ago in A.C.W. I described a lamp stand I had made from scrap §in. piping. I use lamp reflectors made to the well-known A.C.W. pattern, with aluminium mixing bowls backed by syrup tins. A ¼in. Whitworth nut is soldered to the lid of the tin, and a ¼in. diam. brass rod about 9in. long, bent at right-angles in the centre, forms the stem of the reflector.

I have recently devised a gadget which

clamps the reflectors to the lampstands. It is simple and cheap to make. The clamps are adjusted by one control and will hold the lamp in any direction. They are made from 2in. x §in. semi-hard wood, only 1½in. wide and a little over ½in. thick. Two pieces 2½in. long form block A (see diagram).

They are clamped together in a vice and a hole drilled across the two adjoining faces an inch from one end. It is best to drill this hole \(\frac{1}{2}\) in. diam. first and then follow with the largest drill available up to \(\frac{1}{2}\) in. The hole should cut the faces evenly, so that half is in each piece and each piece has a groove running across it. The hole is finished off by putting a short length of \(\frac{3}{2}\) in. pipe, made red-hot in the groove over



the pipe till the two pieces of wood nest together. This makes a snug fit round the

piping of the stand.

Block B is made similarly of two pieces 1\frac{2}{3}\text{in.} long, and the double groove is made \frac{1}{2}\text{in.} long, and the double groove is made \frac{1}{2}\text{in.} long, and the double groove is made \frac{1}{2}\text{in.} long on end, to fit the stem of the lamp reflector, in my case \frac{2}{4}\text{in.} diam. A \frac{2}{4}\text{in.} hole is then drilled through all four pieces of wood. This hole is central in block B and in a corresponding position in block A. It takes a 3in. x \frac{2}{4}\text{in.} Whitworth coach bolt equipped with a washer and wing-nut. This clamps the four pieces of wood together.

In use the wing-nut is undone to its fullest extent, and the jaws of block A opened round the upright of the lamp stand. The stem of the reflector is inserted in the hole in block B. By raising or lowering A, turning it round the lampstand, and swivelling B on the coach bolt, the lamp can be aimed in any direction. Tightening the wing-nut clamps it firmly in the position selected.

The coach bolt, washer and wing-nut cost 5d., the wood 4d. a foot run. A 9in. length is needed for each clamp.—ARTHUR T. GILL.

## Odd Shots

By GEORGE H. SEWELL, F.R.P.S

Collaboration. I have recently learned of a very good working arrangement between a cine society (which produces films) and a film appreciation group. From time to time the former holds meetings at which prominent members of the group show and analyse famous films, and the members of both bodies join in a general discussion about them.

The appreciation group holds occasional meetings at which members of the cine society show amateur films made by the society or its members, and explain something about them; then the critics of the group get to work on a merciless, hard-hitting discussion, after which the members of both bodies join in a general free-for-all.

Interest in both organisations has been so stimulated by these meetings that there is talk of some form of mutual subscription arrangement which, while it will allow each body to retain its full autonomy and personal membership, will help the finances of both. For the special subscription it is planned that the members of one body will be able to attend certain specified meetings of the other, but will have no voting power in their affairs.

Chance for the Amateur. Stereoscopy really does offer the amateur an opportunity of pioneering something in a field not readily open to the professional. We are all by now pretty well aware that, unless some truly startling (and rather unlikely) technical development suddenly emerges, true stereoscopy has no very good prospects in public cinemas, and that most progress will be along the lines of the wide screen.

But in the world of 16mm, the position is very different, for there is little or no difficulty in getting small groups to wear polaroid spectacles and in presenting true stereoscopic films to them. One can, for instance, appreciate the value to medical students of a 3D film of a surgical operation, the description of a complex hand operation in a production process, or the behaviour of particles in movement in a fluid.

Amateur film producers who are practitioners in various technical spheres will have realised the potentialities of 3D in their own field, but those of us who are not may be able to bring the possibilities to the notice of specialists of our acquaintance, and to offer to assist them by making 3D pictures of their

work. Not only will the man whose offer is accepted find subjects of absorbing interest, but in many cases he will also have the satisfaction of knowing that he is helping to extend existing knowledge.

New Standards. A new set of British Standards has been issued for test films for 35mm. projectors; they include multifrequency test films for checking and adjusting range and level or frequency response; buzz track film for checking scanning beam location; 1,000 cycle balancing and sound level test films; sound focusing test films; and scanning beam uniformity test films. There are already test films for checking 16mm. projectors. Some of the leading dealers use them to assist in servicing.

Two other new standards are for projector spools for 8mm. film of 50ft. to 400ft. capacity, and for projector spools for 16mm. from 50ft. up to 2,000ft. We take it for granted that spools fit cans and projector and rewind spindles, but it is due largely to the work of the British Standards Institution, working with the co-operation of the trade,

that they do.

Check Your Lenses. Recently I bought a still camera for making continuity and production stills. It was a first-class make using 127 size film and equipped with a lens with a world-wide reputation, yet I was completely dissatisfied with the definition and contrast it gave. So I did a series of tests designed to eliminate one by one possible contributory factors to the bad quality.

I made enlargements from negatives of proved sharpness to test my enlarger; I made exposures from a tripod to ensure that my own unsteadiness in operating was not a cause; I checked the focusing by a series of tests under laboratory conditions; but the

fault persisted.

16mm. S.O.F. RECORDING

We have received from Sound Track Enterprises (no connection with our Sound Track of "Running Commentary"), a sample 16mm. sound-on-film recording. They intend to make this recording service available, though on a limited scale, as at present they have only one recording channel. Prices are not yet announced.

The sample submitted was about 70 feet on Kodak stock of sound track only. The picture area and the sprocket margin were blank, fully transparent, and clean. The track, of standard dimensions, was of the variable density type.

The first half of the film played orchestral music, and the second half was unaccompanied speech. The music was of very good Eventually I took the camera to a trade repairer who confirmed that the lens was capable of giving perfectly sharp focus but that the main image was overlaid with fog, flare and diffusion. Not a little of this was due to a greenish 'bloom' which had grown naturally during the life of the lens. Unlike the bluish bloom put on to improve performance, it aggravates the faults. Now that the lens has been repolished and properly bloomed, and the focusing mechanisms of the camera properly checked, its performance is as good as the best of modern lenses can be.

I mention all this because my still camera is about the same age as a good many cine cameras still in use (it was made pre-war). I wonder how many so-called 'inferior' lenses in both cameras and projectors are, in fact, suffering from the same troubles. The cost of having them tested will not be more than the price of a couple of reels of Kodachrome—and the Kodachrome you shoot afterwards will be worth that expenditure if my own experience is anything to go by.

3D Convention. The first 3D 16mm. convention has taken place in America. One of the three systems demonstrated was the Paillard-Bolex familiar to us. All three processes relied on 'Polaroid' polarisation of the light beams.

One-hundred-years-ago... They were only stills, of course, but at the Photographic Exhibition held by the Royal Photographic Society, in January, 1854, the exhibits included Stereoscopic Pictures.

Author's Reward. It seems well worth while having written a book on amateur movies, however modest, when somebody writes to say: "Your book on amateur cine ... set me on the road just four years ago. And what an exciting journey!"

quality, base and treble volumes being satisfactorily balanced. There was a hint of mellowness, i.e., loss of some harmonics, but we noticed this only on the second run through. In this connection we should state both that it is a more severe test of a track when no picture accompanies it, and that our basis of comparison was a known first class variable density track film we had available. Our tests were solely by ear—we had no scientific equipment.

The speech track was absolutely first rate both for timbre and clarity: and there was no noticeable background noise in the pauses in the speech. This recording quality is safely to be recommended as being in line with the current better quality 16mm.

standards.

By DENYS DAVIS

October 1st. It looks as if there will be no time for that "after holiday feeling" this year, for the month ahead promises to be one of the busiest of mylife. Taking stock of the position, I find that there's something to do with my hobby nearly every night. All very enjoyable, of course, but there is the risk of one's recreation becoming a second business.

First job on my return is to run through the French films that I promised to bring The French made the back from Paris. selection themselves, so it was interesting to see their choice. On the whole, I think, it is a pretty good one. Not every film is to our British taste, but certainly the programme should provoke lively discussions.

It is to go out as No. 7 in the series of postal programmes issued by the Federa-That means music will have to be planned for the cue sheets, the programme will have to be built up on to two large reels with proper leaders and trailers, with black

film between the films, so that each club can put up a good show.

Speaker's notes have also to be written to guide the chap who has to introduce the Guide is the operative word, for nothing is worse than having a speaker read the notes out word for word, which is why the Federation sends out its cue sheets and introductory notes a week ahead. Indeed, they have received several letters in the vein of "since your postal programme there has been a marked improvement in the film presentation at our subsequent meetingsespecially in the choice of music". Making



Choosing a programme for Christmas? What about John Ford's "What Price Glory" (starring James Cagney and Dan Dailey), a new Ron Harris release? (See "Films for the Home Show", page 830.)

up these programmes is hard work, but the reward lies in letters like that.

October 3rd. Go along tonight to the first public show by the Pinner Cine Society. I like this club because they tackle their problems systematically. For instance, for their first public show, they hired a small hall in order to sample public reaction before launching out into full scale operation. Tonight is the test. I have a personal interest because the film show is to be preceded by a short introduction from the screen spoken by Martin Baker, their chairman, and myself. John Aldred had promised me that it would be in lip-sync. and fortunately it was. Spot on, in fact.

We had made the film ten days earlier, all

crammed into a small room at his home with the interlocked tape recorder in the next room. Martin tripped a couple of times over the tongue twisting "Pinner Cine Society" which came out "Pinny".

For my part, the first rehearsal went off really well and I subsequently got worse and worse at each fresh attempt. The reason was obvious for, at the first run through, there was no mention of tape and camera. the technicians took over and broke the spell. I myself have erred in the same way with a palpably bad film of my own, Needle Point. Trying to direct and film this at the same time was a fatal mistake.

A director's job is to shield his cast from the technicians who, if they know their jobs, make a minimum of demands upon the actors. As it was, we were mixed up in a jargon of "turn rounds" and "turn overs" so that we didn't know whether we were coming or going. However, the little film was still quite effective when finished.

October 4th. Have a spot of essential filming to do later in the week, so service my tripod head. Having dismantled all the parts, I clean it out with a spot of carbon tet. For lubrication, I use a mixture, in equal parts, of turps, meths, vinegar and paraffin applied with a soft brush. (After my Diary last month, a drop of blood might have been substituted for the third ingredient!). However, this is a useful formula to add to my other gadgets.

Yet no lubricant will give you smooth pans. The answer is to have a sufficiently long handle and grasp it near the tripod head, tucking the handle part under your armpit. You will never get a smooth pan if you keep the equipment at arm's length for, as the camera moves, so must your whole body. It takes practice, but the technique is worth having by you for the one shot in hundreds when a pan is really called for.

October 6th. Have you had your printed programme yet? Most clubs seem to have standardised on a folded card cover containing a diary of 'fixtures' inside with a list of officers and affiliations on the outside. Somehow, these programmes never seem to be quite ready in time for the first meeting of the Autumn season but, even if late, they are worth having. They give a certain standing to a society and definitely attract new members if judiciously put around once the

season has begun.

I notice that some of the London societies have also included the F.C.S. members' meetings in their calendars, so enhancing the list of attractions for their individual members. Many programmes also indicate that visitors are welcome. Quite frequently visitors from abroad ask the Federation if they can visit a British club during their tour of the country, but it is difficult to find out when and where every club meets. If your secretary cares to drop me a copy of your programme, addressed to ACW, I'll be glad to pass on your invitation.

October 8th. John Daborn sends along the first effort by his recently formed "Grasshopper Group". In their club notes last month he describes their technique as new. It isn't. In a combination of live action and cartoon, humans are bodily moved around in various absurd positions by exposing single frames, as in cartoon work. But Maclaren has done this before (in Canada) with Neighbours. And his work is better.

In the first place, he has used colour whereas the amateurs shot in monochrome. Faces popping in and out of bushes take a moment to register and "pick out" in black and white. In colour, the eye catches every move. For this reason, the unit's first few shots failed to register, and as there is no build up to the plot the first step of the story is all but lost almost before the film has

begun.

Distracting Results

Secondly, Maclaren has animated his cast before immovable objects. The amateurs have filmed in front of windy trees with devastatingly distracting results. In the German film, Zwishen Zwolf eine Heure, the producer has done all his animation of objects before a clock with a swinging pendulum! In both cases, they should go back and do it all over again but, considering the effort involved, I'll bet they won't—and I don't blame them.

Thirdly, Maclaren has chosen an adult theme to justify the effort involved, but the amateurs have picked a story that really does not matter anyway. The professional evokes a reaction, whereas one couldn't care less about their first film, Two's Company.

Finally, I would probably have made all

the same mistakes myself, so look forward to seeing their next film and commend their activities to anyone interested.

October 10th. I wonder how George Sewell's little cameo competition is coming along? I shall watch this with attention since the potential public reaction is difficult to

estimate in advance.

My own one lamp film competition for 100ft. films produced very few efforts, though I did see one of the films, Stag Party, screened again recently at our cine club. In the discussion that followed, nobody mentioned the special lighting! That film was made some years ago, since when I have not thought it worth while to repeat the experiment.

Yet I still feel that lone workers everywhere—and clubs as well, for that matter—could have a great deal of inexpensive fun making these short films. More important still, it might be possible to combine prints of the best to make a complete evening's entertainment that could be circulated to all

the entrants.

October 14th. At the second of the club interchange visits—the one last month was at Southall—we arrive at a club room over a pub in Kingston to find the place plunged in darkness! For the third time, the fuses had blown as soon as the non-sync. equipment was plugged in. However, other gear was soon forthcoming and the capacity audience settled down to watch the premiere presentation in this country of the French films I mentioned previously.

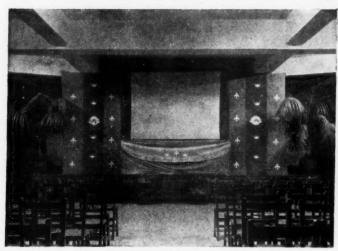
With one exception, they seemed to go over very well, much helped by an excellent selection of music chosen by Kingston and District's member, Leslie Pitt. The exception was the final film, *Dernier Jour*, which demands a little more thought on our part. A poem has to be read at one point and the visual cue to begin this was not sufficiently clear, so that a belated start was made.

There is also some switching on and off of radios in the film, all of which actions should be tied in closely with the music score. However, these are small points and can be fixed up before the next booking. The story of another film, *Le Villa du Bois Joli* was also obscure and I have written to Paris for some

explanation!

The evening was marked by two pleasant little presentations. Their chairman, Malcolm Morris, handed me an enlarged photo, suitably framed, taken from the TV screen as Miss Craigie handed over the medal for Account Settled (a kindly thought that was much appreciated), and a presentation pen and pencil set was accepted by Eric Honeyball, retiring secretary of the Federation.

## The Audience's Likes and Hates



AS REVEALED IN THE REACTIONS TO THE TEN BEST

Drapes, facings, palms and shrubbery were used to complete Alpha F.U's attractive proscenium for their Ten Best presentation. The show marked this Portsmouth club's first anniversary.

#### Flying Colours (Practically) at Newcastle

The club has now had a chance to discuss this year's Ten Best show, and of the seven films seen five go by with practically flying colours. These are Travel Handle for Scandal by with practically flying colours. These are Travel Logged—slight but agreeable, Handle for Scandal—very well done in the usual Stoke comedy manner, The History of Walton—generally acclaimed as a tour de force of the highest merit, Fishers All—enjoyable and easy on the eye (though our copy was a little washed-out in places) but a little too much in the style of Billy accessions recognition. the style of Bill's previous winners. Number five is our own P.C. Grubb—which we thought stood up well to the competition.

well to the competition.

Argument mainly centred around *Illusion* and *Sidetracked*. *Illusion* had some people saying it was all a waste of time and effort since they could make nothing of it, and some who saw what the producers were after but thought they failed completely. I don't think anybody defended it as completely successful. Nevertheless it was supported as a gallant attempt at something different, with the feet part at least solveiting the model it set out the first part, at least, achieving the mood it set out to

orapture.

Sidetracked seemed to cause two reactions—one section of opinion thought it was a pretty good imitation of a B picture about gangsters; they liked it presumably because they like B pictures about gangsters. The other party, of which I am one, thought it was awful, both as an imitation and in its own right. We point with scorn to its "borrowings" (to put it no stronger) of situation, its mix-up of characters, its weaknesses and mistakes of plot and continuity, its ridiculousness in making heard the sound of a telephone bell while a speaker into the same telephone must mouth mutely. We could go on, but the party of the other part merely says: "So what? We liked it." So there it is.

(We of the anti-Sidetracked group feel you of A.C.W. really belong to our party, in spite of your temporary lapse in giving them a plaque for this offering, and we judge from previous remarks and

exhortations that you don't really like amateurs making films of this kind. It is with considerable glee, therefore, that we envisage the flow of gangster imitations that will pour into the Ten Best context next year as a result of your encouragement—gangster imitations that you will have to sit through stoically and impartially. That'll larn you.)

To sum up, it was agreed that the standard this year was high, possibly the highest ever and that the shows had gone over very well indeed, to judge from audience reaction—said audience, incidentally, setting up a new record for us.

up a new record for us.

NEWCASTLE & DIST. A.C.A.

#### **Blackpool Demand** Entertainment

Our Ten Best presentation was a terrific success. The attendance was greater than last year and on the whole the general public thought the films better than ever before, but some of the club members were a little disappointed. Here is a short analysis

were a little ussay, or the majority view:

Travel Logged—"Anyone arriving late was lucky".

Handle For Scandal—"By far the best; characters

hackgrounds convincing. The whole

perfect and backgrounds convincing. The whole thing had atmosphere."

The History of Walton—"Although the film was good, and the artistic ability of the producer unquestioned, 500ft. was a little too long. But a worthy prizewinner."

Illusion—"Maybe one has to be as intelligent as the director to appreciate it". ("Films with a message" are never readily accepted by members of this club.)

P.C. Grubb's Last Case—"If that's the best he can do, he's better off retired".

Fishers All—"Does a series of pretty pictures constitute a film? We think not. This was 'thumbs down' all along the line—a sheer waste of good Kodachrome."

Kodachrome."

Rodachrome."

Sidetracked—"A very good film, and technically perfect, but the script sagged in places like a wet chamois leather".

## WHERE TO SEE THE 1952 TEN BEST

	Date of Show	Theatre	Time	Presented by	Tickets
BRIGHTON	Nov. 15	Pavilion Theatre, New Road, Brighton	7.30 p.m	Sussex Film Society	2s. 6d. from J. P. Howard, 12 Eastern Avenue, Shoreham-by Sea.
SWANSEA	Nov. 19, 20	Llewellyn Hall (Y.M.C.A. Buildings	7.00 p.m	Swansea and District Amateur Cine Club	2s. Adults, 1s. Children, from D. Owen Evans, Sunny Dala Dynevor Road, Skewen, Glan
CANTERBURY	Nov. 20, 21, 22	Slater Hall, Canter- bury, 20th & 21st, Marlowe Theatre, St Margaret's Street, Canterbury, 22nd.	7.00 p.m. 20 & 21, 6.30 p.m. 22.	Canterbury Amateur Cine Society	2s. 6d. for 20th, 21st; 1s. 6d 2s., 2s. 6d., 3s., 22nd. From Hor Sec., "Mile Away," New Dove Road, Canterbury.
LONDON	Nov. 23	Lloyd Park Pavilion Forest Rd., Waltham- stow, E.17	8.00 p.m.	Walthamstow Amateur Cine Club	2s. from S. E. Agland, 37 Middle ham Road, Edmonton, N.18.
BELFAST	Nov. 24, 28	Welling on Hall, Wellington Place	7.45 p.m.	Belfast Y.M.C.A. Cine Club	2s. from J. F. Mailland, 3 Osborne Park, Lisburn koad Belfast.
SOUTHALL	Nov. 25, 26, 27	25th, 26th Commu- nity Centre, Bridge Road; 27th The New Hall, High St.	8.00 p.m.	Southall Photo- graphic & Cine Club	2s. from Mrs. J. R. Robinson, 2 Devon Waye, Heston, Hounslow
MIDDLES- Brough	Nov. 30 Dec. 1, 2	St. Alphonsus Church Hall, Westbourne Grove, North Ormsby	7.45 p.m.	Erimus Research Group	1s. 6d. from L. Sumner, 69 Ashord Avenue, Middlesbrough
BLASSOW	Dec. 2, 3	Berkeley Hall, St. Andrew's Halls, Glasgow	7.30 p.m.	Glasgow Cine Club	1s. 6d. from J. M. Roy, Claremont Gardens, Milngavie.
SKEBNESS	Dec. 10	Imperial Cafe, North Parade	7.30 p.m.	Skegness Photo- graphic & Cine Society	1s. 6d. from Gilbert Mastin Drummond Road, Skegness.
CHEAN	Dec. 10	Cheam Parochial Rooms, Cheam Village	8.00 p.m.	Sutton & Cheam Cine Club	2s. from L. Foster, 10 Fieldseno Road, Cheam, Surrey.
LONDON	Dec. 16	Lambeth Town Hall, Brixton Hill, S.W.2	8.00 p.m.	Astral Cine Club	2s. from A. A. Hines, 183 The Glade, Croydon, Surrey.
ROCHDALE	Dec. 16, 17	Pioneer's Hall, Lord Street	7.15 p.m.	Rochdale and District Cine Society	1s. 6d. from R. W. Howarth, 593 Bury Road, Rochdale.
HEMEL HEMPSTEAD	Dec. 18	Primary School Hall, Crabtree Lane	7.45 p.m.	West Herts Teachers Visual Aids Group	1s. 6d. from Miss G. Lee, 39 Anchor Lane, Hemel Hempstead.
HARWELL	Jan. 1	Social Club, A.E.R.E. Camera Club, Harwell	6.30 p.m.	Atomic Energy Research Establishment Camera Club	1s., children 6d., from B. W. Reypert, 94 Craven Road, New- bury, Berks.
HAYWARDS HEATH	Jan. 1	Sussex Hall	2.45 p.m. 6.00 p.m. 8.00 p.m.	Haywards Heath and District Amateur Cine Society	2s. from R. W. Dixon, 72a South Road, Haywards Heath.
RISTOL	Jan. 5	Grand Hotel	7.30 p.m.	Bristol Amateur	2s. from W. F. Westlake, 144 Richmond Road, Bristol, 6.
BURTON-ON- TRENT	Jan. 6	Woodville C.E. School	7.00 p.m.	Woodville C.E. School Film Society	Free from K. Carter, Derbyshire Education Committee, Church of England School, Woodville, Burton-on-Trent.
ATN	Jan. 6, 7	The Pump Room	7.30 p.m.	Grosvenor Film Productions	2s. from R. B. Brinkworth, 19 Grosvenor Place, Bath.

#### Seven Out of Ten

(in order of showing) By GEORGE CUMMIN

Curtain Raiser

Neatly done though story slightish, Colour good though actors whitish, Tricksy titles put in slickly, Eyes don't blacken quite so quickly.

Succes de Scandale

It started in style unmistakably Then the village scenes seemed to

be dragging. But soon it got going and picked

up the stroke Like the tongues that the women

were wagging.

It's strictly box-office—the
Treasurer purred
For nobody asked for their cash

In only one way were they thought

to have erred—
They ba filed a few with the flashback.

(\*Poetic licence—it was really a flashforward)

After Omar

The moving camera plus a deal of Writ Tells Walton's tale, with Piety and Wit

So well admixed I'd not change half a line

Of brushwork-or omit one word

Lines on an Actress "Illusion's" part it was to fill The "arty" spot upon the bill. Methanks that it succeeded till The make-up artist's lack of skill Spoiled the illusion.

" Your Policemen Wonderful " We hungered for some Ten Best

The Club Now praises the illustrious name Of Grubb.

Angle

May down upon a Scottish river, Not far away, Bill Dobson's camera's turning

ever, That's where the old folks stay. All that world so old and crumbling

crumoting...
Leave it, Bill, and roam.
Show us Youth with all its hopes
and grumbling;
Leave all the old folks at home.

Recipe (a) Ingredients: Take a beginning by Huston, An end from "On Sundays It To make up a middle's

The simplest of fiddles— Pick Hitchcock's or somebody's brains.

A wooden look cuts out the acting.
For soundtrack get something

Well, really, in brief Just sneak from "The Thief" And don't let the characters

From Bogart we borrow his trench coat Don't heritate-take all you

Instead of a story Suggest something gory— But don't let the characters

bleed. (b) Procedure: You've got the chief ingred-ients, so stir the horrid

mixture. Underlight it badly then when you turn it out

It's a poorish imitation of a second-rate B picture With the middle six reels left

P.S.—The muted humans may not be such a curse. Phony gangster accents would have made it even worse.

**Final Count** Three that they wouldn't lend; Five that were good; One faded at the end; Only one dud.

Perhaps living in an entertainment capital like Blackpool we are too critical, but what we look for in films (both amateur and professional), is entertainment value.

BLACKPOOL A.C.C.

#### Belfast Chooses Scottish Film

Our presentation of the 1952 Ten Best was most successful, and was enjoyed by a packed house, tickets having been exhausted a week prior to the event. One band of enthusiasts came specially from Cork. Thank you for a splendid set of films. All agreed that the quality throughout was better than last year. Fishers All was the number one choice of most people, but Illusion was a puzzle to many.

C.P.A. CINE SOCIETY, BELFAST.

#### Slight Mistake at Aberdeen

We had two very successful showings of the Ten Best, with a full house on both nights. The projection by Club members was very well done. All the films were well received, especially Handle for Scandal and Fishers All. The casting in Handle for Scandal we thought excellent, and the atmosphere in Fishers All was really heautifully brought out. was really beautifully brought out.

was really beautifully brought out.

We found our audience rather restless during the showing of The History of Walton, and although all photographers appreciated the immense amount of skill and time put in the whole film, it appeared a little tedious to those unacquainted with Walton. Sidetracked was liked, but was a little too slick for most. P.C. Grubb's Last Case started well but tended to peter out. The photography of Illusion was thought appropriate to the theme, but many people were a little uncomfortable with the "abstract" style of this offering. of this offering.

We also screened our own News Reel of Aberdeen 1952-53, which went down very well, but the most enthusiastic applause was for our Club effort (16mm.), Kidnapped, still rather bitty and with dozens of faults in script and continuity; but having recognished local places and folk in it, it was enjoyed by all present. We billed it as a thriller, but found our sudience thought it was a comedy! ABERDEEN & DIST. C.C.

#### All Roads Led to Hereford

I am glad to be able to report a very successful showing of the Ten Best films, which were greatly appreciated by two very large audiences. This is the first time they have been presented in the City and a great deal of interest was shown. The local Press gave us quite a lot of space and enthusiasts came from the surrounding counties of Rads., Glosand Monmouth. Using two G.B.-Bell & Howell sound projectors, three gram turntables and two tape recorders, we fitted the music in very satisfactorily and were able to introduce a number of effects. torily and were able to introduce a number of effects. HEREFORD C.S.

#### INTERNATIONAL PRIZEWINNING FILMS

The Institute of Amateur Cinematographers announce an interesting programme which they are to present on behalf of the British Amateur Cinematographers' Central Council. Seven international prize-winning films selected from the UNICA collection winning films selected from the UNICA collection are to be shown on Nov. 27th, in the cinema of the Institut Francais, South Kensington (near South Kensington). Performance begins at 8 p.m. Two of the films are from France, and the others from Sweden, Switzerland, Belgium, Spain and Czechoslovakia. Tickets 2s. 6d. each from the Secretary, I.A.C., 8 West Street, Epsom, Surrey, or from the Federation of Cinematograph Societies, 16 Princes Gate, London, S.W.7.

## Amateur Films

#### for Club and Home Showing

(a) comedy, (b) drama, (c) documentary, (d) personal, (e) interest, (f) abstract, (g) comedy-drama, (h) colour, (j) monochrome. Hire fees are indicated thus: (k) 5s. Where there are conditions of hire, the following classifications are used: (l) for exchange with other clubs only, (m) exchange or hire fee by arrangement. The "Yes" or "No" after (n) shows whether the film is available for hire to individuals. The name and address of elub official to whom application should be made is given at the end of each paragraph. All films are 10mm, unless otherwise stated, and most of them are 1-seel. them are 1-reel.

Adventures of Jimmy, The (U.S.A. 1951), I reel, 12 mins, S.O.F. (a), by James Broughton. Ai-Ve (U.S.A. 1949), I reel, 12 mins, S.O.F. (f), (h), by Ian Hugo. And So To Work (Great Britain 1936), 2 reels, 19 mins, S.O.F. (a), by Dr. Richard Massingham. Between Two Worlds (Great Britain 1932). Massingnam. Between 1 wo Worlds (Great Britain 1952), 2 reels, 20 mins., S.O.F. (f), by Oxford Experimental Film Group. Bells of Atlantis (U.S.A. 1952), 1 reel, 10 mins., S.O.F. (f), (h), by Ian Hugo and Len Lye. Black Legend (Great Britain 1948), 4 Legend (Great Britain 1948), 4 reels, 60 mins. (b), by Mount Pleasant Productions. Derby Sketch Book (Great Britain 1949), 1 reel, 12 mins. (c), (h), by Richard A. Thomas. Fantasia Tragica (Spain 1950), 18 mins. (b), by G. Fita. Four in the Afternoon (U.S. A. 1951), 2 reels, 15 mins., S.O.F. (f), by James Broughton. Go West

BRITISH FILM INSTITUTE

(Spain 1950), 18 mins. (b), by G. Fita. Four in the Afternoon (U.S.A. 1951), 2 reels, 15 mins., S.O.F. (f), by James Broughton. Go West Young Man (Great Britain 1949), 1 reel, 10 mins. (Puppet film), (h), by J. Barton. Happy Weekend (Great Britain 1949), 1 reel, 15 mins. (g), (h), by Donald Carvon. Impromptu (Spain 1950), 17 mins. (b), by P. Font. Lion, The Griffin and the Kangaroo, The (Italy 1951), 2 reels, 15 mins., S.O.F. (c). Loony Tom (U.S.A. 1951), 1 reel, 12 mins., S.O.F. (a), by James Broughton. Marionettes (Great Britain 1948), 2 reels, 21 mins. (b), by Acs Movies. Modern Bee Breeding Great Britain 1951), 2 reels, 20 mins., S.O.F. (c), by C. P. Abbott. Mother's Day (U.S.A. 1951), 2 reels, 22 mins. S.O.F. (f), by James Broughton. Neighbourhood 15 (Great Britain 1948), 4 reels, 45 mins., S.O.F. (c), by C. P. Abbott. Mother's Day (U.S.A. 1951), 2 reels, 20 mins., S.O.F. (f), by Frank Stauffacher. Paris, Joli Souvenir (Holland, 1951), 9 mins. (d), by P. de Groot. Our College (Great Britain 1948), 2 reels, 15 mins., S.O.F. (c), by Oxford University Film Society. Paper Boat (Great Britain 1951), 2 reels, 34 mins. (b), by High Wycombe Film Society. Patrified Dog (U.S.A. 1950), 2 reels, 22 mins., S.O.F. (f), by Guy Cote. Singing Street, The (Great Britain 1951), 2 reels, 31 mins., S.O.F. (c), by Guy Cote. Singing Street, The (Great Britain 1952), 2 reels, 19 mins., S.O.F. (a), by Guy Cote. Singing Street, The (Great Britain 1949), 1 reel, 4 mins., S.O.F. (a), by Norton Park Film Group. Table Top Ballet (Great Britain 1949), 1 reel, 4 mins., S.O.F. (a), by Norton Park Film Group. Table Top Ballet (Great Britain 1950).

(Great Britain 1949), 1 reel, 4 mins., S.O.F. (animation), by C. F. R. Simpson.

Hire: 16mm. (monochrome) 7s. per reel first day only; 2s. per reel each additional day. 16mm. (colour) 10s. per reel first day only; 2s. per reel each additional day. Film Distribution Section, British Film Institute, 4 Great Russell Street, London, W.C.1.

INSTITUTE OF AMATEUR CINEMATOGRAPHERS The Library contains over 160

films on all three gauges. available to members and affiliated societies at 2s. 6d. per reel (monochrome) and 5s. per reel (colour). Certain films are available to non-members at twice this

Latest additions include 16mm. Sidetracked, Modern Bee Breeding, Sidetracked, Modern Bee Dreeding, Canal Locks, The Millstream, Once Upon A Summertime and Handle for Scandal; 9.5mm. Once Upon A Christmas Time and A Christmas Deam; 8mm. The Caretaker and Handle for Scandal.

Catalogues and booking forms from Film Libraries, I.A.C., 8 West Street, Epsom, Surrey.

FEDERATION OF CINEMA-TOGRAPH SOCIETIES The Federation's library films are now circulated in a number of "postal programmes". Each programme contains one or more films, a cue sheet, and a script to programme contains one or more films, a cue sheet, and a script to be read to the audience. Hire charges for members are 10s. 6d. per programme, and 21s. for nonmembers. Programmes currently available are: The Amateur and the Story Film, F.C.S. Competition Films of 1953, Amateur Films Then and Now, Exposing Kodachrome, A Programme of French Films. From B. P. Winpenny, 44. Corstorphine Bank Drive, Edinburgh 12.

Aberdeen & District Cine Club. Aberdeen Newsreel 1952 (c), (j), (k), 2s. 6d. Aberdeen Newsreel 1953 (c), (j), (k), 2s. 6d., (n), Yes. From Mrs. A. W. Tuggart, 4 Royfold Crescent, Aberdeen.

Aberdeen.

Aberdeen.

Ace Movies. Marionettes (1948), 10 Best 1948, 1st prize Cannes Film Festival, (b), (j), (k), 10s. (n), only available to individuals. Summ Attacks (1965)

10s. (n), only available to individuals. Sunny Afternoon (1953), (c), (k), 5s., (n), No. From Ben Carleton, 119 Melfort Road, Thornton Heath, Surrey.

Anon Films. If (1951), 3 star award Ten Best 1952, (b), (j). Ready to Depart (1952), 1 star award Ten Best 1952, (b), (h), (k). Both films on one reel, 4s. per night, 1s. each additional night. (n), Yes. From D. Douglas, 14 Dudley Gardens Harrow Middx. Dudley Gardens, Harrow, Middx.

Apex Amateur Cine Club. Welcome Visitor (1952), S.O.T., Leader Ten Best 1952, (c), (j), (k),

by arrangement. Festival Cameo (1951), (d), (j), (k), by arrangement. From R. A. Jones, 143 Northcote Road, London, S.W.11. Ardleigh House Cine Group. A Good Name (1952), S.O.F., Specially Commended Ten Best 1952, (c), (j), (k), 10s., (n), Yes. From Mrs. K. M. Gilham, Windover, The Grove, Upminster, Essex.

Windover, Ine Grove, Chimister, Essex.

Boston Film Soclety.

Boston Story (1951), S.O.F.,
Highly Commended Ten Best
1951, (c), (j), (k), 15s. per day,
(n), Yes. Absconded (1952), 3 star
award Ten Best 1952, Humphrey
Jennings Trophy, S.A.F.F. Glasgow 1953, also chosen for screening at an amateur film show at
the Edinburgh Festival 1953, (b),
(j), (k), 7s. 6d. per day, (n), Yes.
From Charles Whitaker, 23 Tollfield Road, Boston, Lincs.

Bristol Amateur Cine Soclety. Albert's Treasure Box (1950),
(a), (j), (k), 2s. 6d. Impromptu
(1951), (b), (j), (k), 2s. 6d. plus
postage in each case. From
G. W. Watts, 220 Badminton
Road, Downend, Bristol.

Canterbury Amateur Cine
Soclety Film Unit. Kent
Yachting Week 1953, (c), (j), (k),
5s. per week. Kent Yachting
Week 1953, (c), (j), (k),
5s. per
week. Canterbury Festival, (c),
(j), (k), 5s. per
week. Canterbury Festival, (c),
(j), (k), 5s. per week, (n), Yes.
From J. C. McCallum, "Mileaway," Newdover Road, Canterbury, Kent.

Centre Film Unit. The
Summons, (b), (j). All on a Summer
Morn, (a), (j), (k), 3s. 6d, per ster, Essex.

Boston Film Society. A

Story (1951), S.O.F.,

Summons, (b), (j). All on a Summer Morn, (a), (j), (k), 3s. 6d. per week-end, (n), Yes. From Programme Secretary, Centre Film Unit, Richmond Communications

Film Unit, Richmond Community Association, Queens Hall, Sheen Road, Richmond, Surrey. Crouch End Amateur Cine Society. The Dress (1947), (g), (j), (k), 2s. 6d. Two O'clock Jump (1948), 9.5mm., I.A.C. Home Movies Cup 1948, (a), (j), (k), 2s. The Chance to Dream (1949), (g), (j), (k), 2s. 6d. A Little Bit Too Much (1949), 9.5mm., I.A.C. Bronze Medallion 1949, F.C. Cert. of Merit 1950, (a), (j), (k), 2s. 6d. Taken for a Ride (1950), Mini Cinema Cup and I.A.C. Bronze Medallion 1950, (a), (j),

(k), 3s. Snap (1950), 9.5mm., Highly Commended I.A.C. 1950, (a), (j), (k), 2s. 6d. plus outward postage in each case, (n), Yes. From F. R. Hewitt, 53 Rathcoole Avenue, Hornsey, London, N.8. Dundee Cline Society. Make Leisure a Pleasure (1951), (c), (k), 3s. 6d. plus postage. To-

Leisure a Pleasure (1951), (c), (j), (k), 3s. od. plus postage. Tomorrow's Sandbanks (1949), (c), (j), (k), 3s. 6d. plus postage. From Byre to Byre (1949), Prize Scottish Film Festival 1949, (c), (j), (k), 3s. 6d. plus postage. Dundee Jute (1950), Prize Scottish Film Festival 1949, Prizewinner I.A.C., (c), (j), (k), 3s. 6d. plus postage. Peter's Paradise (1950), Prize Scottish Film Festival 1950, S.A.A.C. Competition 1950, S.A.A.C. Competition 1950, Highly Commended Ten Best Prize Scottish Film Festival 1950, S.A.A.C. Competition 1950, Highly Commended Ten Best 1951, (a), (h), (k), 5s. plus postage. Crieff Highland Games (1950), (c), (h), (k), 5s. plus postage. Royal Highland Show (1949), Commended Scottish Film Festival 1950, (c), (h), (k), 5s. plus postage, (n), Yes. From T. H. Toms, 40 Middlebank Crescent, Dundee, Scotland. Scotland.

Edinburgh Cline Soclety. East, West (1949), (a), (j), (n), No. Their Eventide (1950), Prize Scottish Film Festival 1951, (d), (n), No. Silver Butcher (1951), (e), (j), (h), (n), No, (k), postage only. From Brian P. Winpenny, 44 Corstorphine Bank Drive, Edinburgh Cine

Edinburgh 12.
Fourfold Film Society. Time to Consider, (c), (j), (k), 4s. 6d. Account Settled, 10 Best 1948, (b), Account Settled, 10 Best 1948, (b), (f), (k), 5s. 6d. Printing with a Silk Screen, (c), (h), (k), 5s. Meet Me in the Local, (c), (j), (k), 5s. 6d. The Beginning, 10 Best 1949, (a), (j), (k), 3s. Only for Telling, 10 Best 1949, (a), (f) and j), (k), 7s. 6d. How to Catch a Burglar, S.O.F., Ten Best 1950, (a), (j), (k), 5s. The Milton Case, (b), (j), (k), 3s. 6d. Sweet Repose, (a), (j), (k), 3s. 6d. Sweet Repose, (a), (j), (k), 3s. 6d. Sweet Repose, (a), (j), (k), 3s. (n), Yes. From Miss K. Lunniss, Flat 3, 74 Bolsover Street, London, W.1. Hammersmith Clae Club.

Bolsover Street, London, W.1.

Hammersmith Cine Club.

National Fun Fair (1952), 9.5mm.,
(c), (j and h). The Last Christmas
(1952), 8mm., (b), (j). Amateur
Cine Whirl (1953), 8mm., (a), (j).
The Space Era (1953), 9.5mm.,
(c), (j), (k), 3s. 6d. in each case,
(n), No. From T. P. Honnor, 22
Shepherds Bush Road, London,
W.6. W.6.

Hamtune Films. Case History (1952), 8mm., Poole Cup (club trophy), 2 star award Ten Best 1952, (c), (j). Progress Report (1952), 8mm., 4 star award Ten Best 1952, (a), (j). Safety Corridor (1952), 8mm., 4 star award Ten Best 1952, (c), (j). Story of Wheat (1951), (c), (j). Background to the News (1951), 8mm., Commended Ten Best 1951, (c), (j). Pyrenes Tramp (1950), 8mm., (c), (j). Bon Voyage in the Voyage (1951), 8mm., (c), (j). Somm., (c), (j). Somm., (c), (j). Somm., (c), (j). Northampton 1951, 9.5mm., (c), (j). Northampton 1951, 9.5mm., (c), (j). School by the Sea (1952), 1 star Hamtune Films. Case History

award Ten Best 1952, (n), No. From F. Hardwick, 42 Beverley Crescent, Northampton.

High Wycombe Film Society. Full Circle (1946), (a), (j), (k), 5s. Paper Boat (1949), Ten Best 1949, (b), (j), (k), 15s. Nothing to Fear (1951), Highly Commended Ten Best 1951, (b), (j), (k), 5s. Portrait of Wycombe (1951), Ten Best 1951, (c), (j), (k), 15s. Leave it to Me (1947), (a), (j), (k), 10s. High Wycombe Show (1949), (c), (j), (k), 10s. Indictment (1949), (b), (j), (k), 5s. From Mrs. Venice Barry, Cherry Cottage, Stokenchurch, Bucks.

Hull & District Amateur (1949), 8mm., Highly Commended Ten Best, (c), (j), (k), 3s. 6d., (n), No. Crime Does Not Pay (1952), 8mm., (a), (j), (k), 2s. 6d., (n), Yes. Travel Logged (1952), Ten Best 1952, (a), (h), (k), 5s. (n), No. From Charles Smith, 4 Victoria Square, Ella Street, Hull. Kingston & District Cine Club. History of Walton (1952), Ten Best 1952, first prize in documentary Cass at Brussels, first prize at Cannes Film Festival (Documentary Cass at Brussels, first prize at Cannes Film Festival (Documentary Cass 1 5 mm.)

(1951), 9.5mm., (b), (j), (k), 2s. 6d. From Miss M. E. Turner, (b), (j), (k), 2s. 6d. The Millstream (1951), 9.5mm., (c), (j), (k), 2s. 6d. The Millstream (1951), 9.5mm., (c), (j) and h), (k), 5s. Drawings that Move (1951), 9.5mm., (c), (j) and h), (k), 2s. 6d. Portrait of a Murderer (1950), 9.5mm., (b), (j), (k), 2s. 6d. Foiled Again (1949), (a), (j), (k), 2s. 6d. From Miss M. E. Turner, 8 Meadowside, Walton - on Thames, Surrey. Thames, Surrey

8 Meadowside, Walton - on - Thames, Surrey.

Kingsway Film Unit. The Cage of Rushes (1953), (g), (j and h), (k), 15s. London Tram (1952), (c), (j), (k), 1s. 6d., (n), Yes. From J. M. Anderson, 14 Chase Hill, Enfield, Middlesex.

Manchester Cine Society.

Magic Lighter (1933), (a), (j), (k), 3s. 6d. Easy Come (1935), 1.A.C. prizewinner 1936, (g), (j), (k), 7s. Slate Club (1936), (g), (j), (k), 7s. Slate Club (1936), (g), (j), (k), 7s. Safety First (1937), (c), (j), (k), 3s. 6d. Aunt's Ankle (1938), (a), (j), (k), 7s. Leslie Makes Sure (1939), (b), (j), (k), 3s. 6d., (n), No. From N. S. Battersby, 91 Moorfield Road, Pendleton, Manchester 6. chester 6.

Montana Film Service, Mablethorpe. The Flood Disaster (1953), 9.5mm., (e), (j). Down Ye Memory Lane (1952), 9.5mm., (a), (j). A Walk in the Woods (1953), 9.5mm., (c), (j). Mablethorpe Carnival 1953, (c), (h), (k), Free, (n), Yes, except Mablethorpe Carnival 1953. Erom A. T. Stapleton, 12 Kingsley Road, Mablethorpe, Lincs. Mountfield Cine Group. Road of Evil (1952), 9.5mm., Specially Commended Ten Best 1952, (b), (j), (k), 1s. Sea Urchin (1952), 9.5mm., (b), (j), (k), 1s. Dunorlan (1952), 9.5mm., Specially Commended Ten Best 1952, (c), (j), (k), 1s. The Hand, (1953), 9.5mm.

(b), (j), (k), 1s., (n), Yes. From John A. B. Woods, 12 Mountfield Gardens, Tunbridge Wells, Kent. Newcastle & District A.C.A. John A. B. Woods, 12 Mountfield Gardens, Tunbridge Wells, Kent. Newcastle & District A.C.A. Beyond the Horizon (1934), (b), (j). Out of the Drum (1936), (g), (j). Slipways (1935), (b), (j). What Shall I Wear? (1937), (g), (j). The House in Docherty Square (1948), Specially Commended Ten Best 1948, (b), (j). Stair Rod to Heaven (1949), (a), (j). First Footing (1950), (d), (j). Flowers for Peter (1952), (b), (j). P.C. Grubb's Last Case (1952), Ten Best 1952, commended in Scottish Film Festival, (a), (j). Newcastle Boy Scouts Gang Show 1951, S.O.T., (e), (j). According to Sam (1950), S.O.F., (e), (j). It's That Sam Again (1951), S.O.F., (e), (j). Sone Presents the Travers (1952), 3 star award Ten Best 1952, Cosmo prize in Scottish Film Festival 1953, (e), (j). According to Sam (1950), S.O.F., (e), (j). J. Tricks of Fate (1954), S.O.F., (e), (j). J. Tricks of Fate (1956), 9.5mm., (b), (j). Training (1947), 8mm., (a), (j). Eyes in the Night (1950), (b), (j). 30 Days Hath September (1951), (a), (j). From George Cummin, 143 Bayswater Road, Newcastle upon Tyne 2.

Oldham Lyceum Cine Socety. Primer Cine Soctety. Proof of the Pudding (1951), (a), (j). Moorland Incident (1952), (b), (j). Tomm., (a), (j). Ender March (1949), leader Ten Best, (c), (j). Money for Old Junk (1946), 9.5mm., (a), (j). Lid 1946), 9.5mm., (a), (j). Ender March (1952), (b), (j). Somm, (a), (j). Moorland Incident (1952), (b), (j). Somm, (a), (j). Dial 999 (1951), 9.5mm., (a), (j). (h), 5s. each film, (n), No. From Lance.

Pinner Cine Soclety. A Good Show (1952), Highly Commended

Pinner Cine Society. A Good Pinner Cine Society. A Good Show (1952), Highly Commended F.C.S. 1952, (a), (j). The Harass-ing Harrier (1952), (a), (j), (k), 5s. each film, (n), No. From Ronald English, 41 The Grove, Ickenham, Middlesex.

Ronald English, 41 The Grove, Ickenham, Middlesex.

Planet Film Society. Temporary Gentlemen (1937), 9.5mm, specially commended by A.C.W., (g), (j), 3 reels. Symphony of Caledonian Market, 9.5mm, Specially Commended Ten Best 1937, (c), (j), 1 reel. Refuge (1938), Ten Best 1938, F.C.S. Cert. of Merit, (b), (j), 3 reels. Behold our Leader (1939), Specially Commended by A.C.W., F.C.S. Cert. of Merit, (a), (j), 3 reels. Death in a Tube, Gold trophy I.A.C. 1947, Specially Commended Scottish Film Festival, (b), (j), 1 reel. Charlie's Chance (1948), Cert. of Merit I.A.C., Commended Scottish Film Festival, (b), (j), 1 reel. Charlie's Chance (1948), Cert. of Merit I.A.C., Commended Scottish Film Festival, (b), (j), 2 reels. (j), 1 reel. Charlie's Chance (1948). Cert. of Merit I.A.C., Commended by A C.W., (a), (j), 2 reels. Intrigue (1938), (b), (j). Hour of Darkness (1948), S.O.F., Gold trophy I.A.C. 1948 and A.C.W. Plaque in I.A.C. 1948 competition, award of £10 in Scottish Amateur. Film Festival, Highly Commended Ten Best, (b), (j). Bells of Torment (1949), S.O.F., Prizewinner I.A.C. 1949, Highly

Commended Scottish Amateux Film Festival, Commended in Ten Best, (b), (j), (k), 10mm. films 4s. 6d. first two days, plus films 4s. 6d. Irst two cays, plus 2s. each subsequent day; 9.5mm. films 3s. first two days, plus 1s. each subsequent day. Sound films: Hour of Darkness, 15s. first two days, plus 5s. each subsequent day; Bells of Torment, 7s. 6d. for first two days, plus 2s. 6d. for each subsequent day.

Preston & District Cine Society. Say It With Flowers (1952), (a), (j), (n), No. From F. B. Brook, 140 Tulketh Road, Ashton-on-Ribble, Lancs.

Asinon-on-robbe, Earles Slough Film Society. If At First (1951), Winner in Slough Arts Festival 1952, Highly Commended I.A.C. 1952, leader A.C.W. Ten Best, (a), (j), (k), 7s. 6d. The Film Society and You (1953), (c), (j), (k), 2s. 6d., (n), Yes. From Miss J. Weedon, 11 College Avenue, Slough, Bucks.

South London Film Society. Camberwell Jubilee (1950), (e), (h). London Borough (1952), (c) (j), (h), Free, (n), Yes. From M.

Essex-Lopresti, 131 Camberwell Road, London, S.E.21.

Swindon Film Unit. A Tribute to Richard Jeffries (1948), Ten Best 1948, (c), (j), (k), 3s. 6d., (n), Yes. Jubite Ysur (1950), (c), (j), (k), 10s., (n), No. Princes Elizabeth's Swindon Visit (1950), (c), (j), (k), 3s. 6d., (n), Yes. Portrait of a Town (1951), (c), (j), (k), 3s. 6d., (n), Yes. From D. R. Winslow, 63 Eastcott Hill, Swindon, Wilts.

Vanguard Film Unit. A

Vanguard Film Unit. A Letter to My Son (1953), S.O.D., 4 star award Ten Best 1952, (b),

\*\*A star award Ten Best 1952. (b), (f), (k), £1. Six Legs in the Grave (1953), 9.5mm., S.O.D., (a), (f), (k), £1, (n), No. Available only to clubs in the London area. From J. D. Price, 93 Geldeston Road, London, E.S.

\*\*Wallasey Amateur Cine Club. Sident Evidence (1953), (b), (f), As Prescribed (1951), 9.5mm, (a), (j). Little People (1950), (c), (h). The Baron's Ditenma (1950), (g), (f), (n), No. exchange with other clubs only. From Miss Kay Barlow, 19 Elgin Drive, Wallasey, Cheshire.

Warrington Cine Society. Fishy Business (1936), (a), (j), (k), 3s. 6d. House Business (1937), (a), 3s. 6d. House Businers (1937), (a), (f), (k), 3s. 6d. Watta Business (1949), (a), (f), (k), 3s. 6d. In the Can (1949), (a), (f), (k), 3s. 6d. In the Can (1949), (a), (f), (k), 3s. 6d. (f), (k), 3s. 6d. Pearls (1938), (g), (k), 3s. 6d. Pearls (1938), (h), (h), (h), 3s. 6d. This Man is Wanted (1950), (b), (f), (k), 3s. 6d. Grass Track Racing (1930), (e), (f), (k), 2s. A Film in the Making (1953), 8mm., (e), (f), (k), 2s., (a), No. From J. M. Langdale, 81 Whitefield Road, Stockton Heath, Warrington, Lancs.

Lancs.

Wimbledon Cine Club. The Cat Came Back (1932), (a), (j), (k), 2s. 6d. The Man from London (1933), (b), (j), (k), 2s. 6d. Swing Mr. Charlie (1937), (g), (j), (k), 2s. 6d. Mr. Handyman (1948), 9.5mm., (a), (j), (k), 2s. 6d. Elusive Len (1938), 8mm., (a), (j), (k), 2s. 6d. The Astral (1949), (b), (j), (k), 5s. Appointment (1952), (b), (j), (k), 2s. (n), No. From D. J. Parvin, 20 The Byeways, Surbiton, Surrey.

#### Films for the Home Show

Of the recent Ron Harris releases, Riding High, an amusing comedy directed by Frank Capra and starring Bing Crosby and Coleen Gray, offers the best light entertainment. The film is a remake of the best light entertainment. The film is a remake of the same director's Broadway Bill, made in 1936, and concerns the attempts of a happy-go-lucky racehorse owner to enter his horse in the Imperial Derby. Bing's amiable personality is given plenty of scope, and his carefree crooning is as pleasant as ever.

Dear Brat is the third in the Dear Ruth series of family comedies, and stars Mona Freeman and Billy de Wolfe. The film tells of the efforts of the enfant terrible of the Wilkins family to rehabilitate expovicts. Her first step is to employ as the household's

terrible of the Wilkins ramily to remounted convicts. Her first step is to employ as the household's gardener a man sentenced by her father for kidnapping and attempted murder. The results are mildly and attempted murder. The results are mildly amusing, though many will question the suitability of such a subject for comedy. Don't Bother To Knack, directed by Roy Baker and starring Richard Widmark and Marilyn Monroe, is a realled sure about a voter of the suitability of the s

starring Richard Widmark and Marilyn Monroe, is a melodrama about a young girl prematurely released from a mental hospital. Her homicidal tendencies unsuspected, she is given a job as babysitter. It is difficult to imagine anyone being entertained by this morbid film but perhaps it has a clinical interest.

Jean Peters, Jeffrey Hunter and Walter Brennan (in his original part) star in Lure of the Wilderness, a remake of The Man Who Came Back. Jean Neguleaco this time directs the story of a swamp hermit accused of murder who fights to prove his innocence. Though of as successful as its original, the film still has a

not as successful as its original, the film still has a quality of excitement.

The Stooge, directed by Norman Taurog, stars the extraordinary Dean Martin and Jerry Lewis as a vaudeville double-act. The plot concerns the comic's bad treatment of his moronic stooge, and his final confession and reconciliation. Dean Martin and

confession and reconciliation. Dean Martin and Jerry Lewis also star in Sailor Beware, directed by Hal Walker. The comedy is based on the pair's experiences as naval recruits. Feminine complications are supplied by Corinne Calvet as herself.

M.G.-M's recent releases include Ivanhoe, directed by Richard Thorpe and starring Robert Taylor, Elizabeth Taylor, Joan Fontaine, George Sanders, Emlyn Williams and Harold Warrender. This is a swashbuckling Technicolor version of Sir Walter Scott's classic. Spencer Tracy, Gene Tierney, Van

Johnson, Leo Genn and Barry Jones star in Clarence Brown's Plymouth Adventure, the story of the voyage of the "Mayflower". Tracy's outstanding performance and an excellent storm sequence help out an otherwise scrappy production.

scrappy production.

Scaramouche, starring Stewart Granger, Eleanor Parker, Janet Leigh, Mel Ferrer, Henry Wilcoxon and Nina Foch, and directed by George Sidney, is another Technicolor romp of the Napoleonic era. The film bubbles with furious acrobatic action sequences against lavish backgrounds. The Devil Makes Three, directed by Andrew Marton, stars Gene Kelly and Pier Angeli. The story concerns an American's return to Munich after the war, and the intrigue and adventures in which he becomes involved. Unfortunately Kelly seems ill at ease in his first dramatic role, which gives him no real chance.

Among the latest films from G.B., Cry the Beloved Country is outstanding for the sincerity of its approach

Among the latest films from G.B., Cry the Beloved Country is outstanding for the sincerity of its approach to the colour problem. Canada Lee, Charles Carson, Joyce Carey and Sidney Poitier star in Zoltan Korda's adult story of the friendship of two fathers, one black, one white. The son of one kills the son of the other, and hangs for the crime. Through mutual bereavement the parents are brought together. Hunted stars Dirk Bogarde, Kay Walsh, Elizabeth Sellars and Jon Whiteley and is directed by Charles Crichton. It tells of the friendship between a murderer on the run and a six-year-old boy who has run away from home after setting fire to the drawing-room curtains. The excitement peters out disappointingly

curtains. The excitement peters out disappointingly towards the end, but there are many enjoyable moments in this uneven film.

moments in this uneven film.

F.H. Co's latest releases include Ghost Ship, a supernatural melodrama of the "Marie Celeste" variety, starring Dermot Walsh, Hazel Court and Hugh Burdon, and directed by Vernon Sewell, and Avalanche, a mountain murder mystery, directed by Irving Allen, and starring Bruce Cabot, Roscoe Karns and Helen Mowbray. David O'Brien, Kay Aldridge and Walter Catlett are the stars of The Man Who Walked Alone, directed by Christy Cabanne, a comedy of an ex-war hero's romance. Lady Chaser, and Newfield. stars Robert Lowery, comedy of an ex-war hero's romance. Lady Chaser, directed by Sam Newfield, stars Robert Lowery, Ann Savage and Inez Cooper in a comedy-drama

about a search for a missing witness.

Wigmore have released Nos. 1-6 of the well-known

World of Life series made by Countyman Films. These shorts are of interest to naturalist and layman alike and should prove popular programme fillers.



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# What the Societies are Doing

Reports for our next issue should reach us not later than November 20th. Club stills are always welcome; they should preferably be half-plate glossy prints. If they feature equipment, please give details of it and anything else of interest. (Address on page 743.)

#### Spotlight

Lewisham F.S., an appreciation group formed in 1951, discovered among its members the nucleus of a production team. A census was made of the available facilities, which were found to include three 16mm. cameras, three 16mm. sound projectors, two tape recorders, sundry equipment in 9.5mm. and 8mm., an excellent barn-cumstudio, and unlimited ambition.

Despite the temptations of the studio, members decided to follow the Italian style of production by making use of the natural locations and people around them. Their first film, Our Borough, follows the daily lives of three families, who are intended to be not the stars of the film, but the supporting cast to the most important player, the borough itself. Members do not pretend that the idea is particularly original, but point out that at least it has kept all the cameras busy and the local population interested.

population interested.
Sequences were shot in factories, 'bus garages, shops, signal boxes, and council depots. The Society report excellent cooperation and assistance from all the official bodies approached. The only people who were at all dubious about being filmed were team of dustmen known for

their efficiency as a refuse collecting team. They were afraid that if their methods were recorded and later seen by rivals they might well be ousted from their jealously guarded position as number one team!

For the opening early morning sequence one unit went up a high church tower to shoot a deserted market place below. Just as the cameraman began to film, the church bells immediately behind him started to peal. He states that he felt exactly like Donald Duck looks in just such a vibrant situation.

For financial reasons Our Borough was intended to be limited to 600ft., but this length has a flower of the script actually shot. But as one member said, it is only money that decides whether a group is a film company or a film society; and the agreed solution is that members will just have to dig a little deeper into their pockets.

After all, it would be humiliating if a little thing like finance were allowed to interfere with the Society's first production!

Montana F.S. (Mablethorpe) have managed to re-establish themselves, despite the set-backs they suffered in the disastrous floods last March. The Society decided to enter a tableau in this year's Mablethorpe Carnival Parade depicting the filming of a scene in a costume melodrama. Funds were practically non-existent, owing to the curtailment of last winter's programme and the "wash-out" of an expensive Coronation Day show by the weather. So all scenery and props for the tableau had to be constructed as cheaply as possible by members themselves. However, one unexpected advantage of this proved to be the discovery of a new member's unsuspected talent as a scenery painter. He has, of course, been appointed chief set designer for the future.

new member's unsuspected talent as a scenery painter. He has, of course, been appointed chief set designer for the future.

When the Carnival day eventually arrived, the Society's Chairman, who was to play the hero in the tableau, was discovered to have pneumonia; but he somehow managed to keep on his feet, chained to a prison wall in the hired lorry on its journey through the town. (He was immediately returned home prostrate on the same lorry and hustled into bed.) The Society were awarded fourth place in the tableau competition.

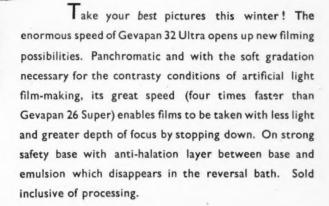
It is hoped that one member's film of the Carnival will be shown publicly soon. A bazaar or fair to raise some sorely-needed funds is also to be held in the near future, and plans for shows in nearby rural areas—if transport can be arranged—are also going ahead. Many people in the outlying districts are unable to visit a cinema at all frequently, and would welcome an occasional visit from a mobile team.

All profits from these activities will, of course, go towards the cost of new equipment and productions, and members hope that the end of the winter season will see the society in a strong enough position to recommence filming as actively as ever.



Montana F.S. staged a tableau in Mablethorpe's recent Carnival parade. Despite the setbacks the Society suffered during the East Coast floods early this year, they are forging ahead vigorously.

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#### On the Way

Freelance F.U. have completed arrangements for their forthcoming 16mm. film to be made in London's East End. made in London's East Distribution of the extra equipment required is being made by members. Although nearly all of them will play some part in the production, they will not all be required at the same time, so ideas for a short 8mm. or 9.5mm. film are being considered. film shows are being given for local organisations, one of which contacted the club through A.C.W. Details of membership may be obtained from the Hon. Secretary, J. W. Nightingale Road, W. Ellson, Carshalton, Surrey

Focus F.U. have begun work on the script of their first production, which is expected to run to about 400ft. 16mm. has been chosen as the main working gauge of the unit. A recent meeting was devoted to a show of members' 9.5mm. films, followed by a discussion. Similar shows of members' 8mm. and 16mm. productions are to be held. Meetings are held on alternate Sundays. are held on alternate Sundays. Full details may be obtained from the Hon. Sec., Mr. A. Kaulins, 11 Burgess Hill, Hampstead, N.W.2.

Anon Films have found one

of the interiors needed for their of the interiors needed for their next production, as yet untitled. The room they have been offered is ideal as the Music Room of their story, since it is quite large enough for long shots. Having at last discovered a suitable young lady for a principal role, the club were horrified to learn that she is were horrified to learn that she is an essential character in the film. However, they hope that a little judicious editing will solve the difficulty. They have been experimenting for the first time. recently with neg-pos stock in-stead of their usual reversal, in order to make definite comparisons of quality and costs.

#### In Production

Junior Productions A.F.U. have successfully completed a roof-top fight sequence for their farce, Little Do They Know. The time-honoured shots of the hero the condition of the first and the villain being forced over a precipitous drop were all taken on the roof of a member's house, and an untried Pathe H camera gave excellent results. Part of the script has been rewritten to called the results are the results. allow for more action and to eliminate some of the interiors. A camera-dolly with a built-in unipod is being constructed for the remaining interiors, which the Unit hope to complete during

the winter.

Bedford F.S.P.U. report that shooting on their first production,

River Highway, a 16mm. docu-mentary, is almost finished. The film investigates the possibility on the River Ouse in the Bedford area. Members of Hitchin C.S. have assisted during filming. Editing, titling, and the prepara-tion of a S.O.T. commentary are to begin shortly. The film has been shot at 24 f.p.s. in the hope that the commentary will eventually be re-recorded on film-club funds permitting!
Following the Society's success-

ful presentation of the 1952 Ten Best, a further show including several previous Ten Best winners several previous Ten Best winners has been given. As the result of a letter in A.C.W., members recently saw a 3-hour programme of Kodachrome films taken in Canada by Mr. A. C. Lincoln of Victoria, B.C.

City Films K.S. have kept

both their production units busy with a 16mm. record of the Hope Palomino Pony Championship in Kodachrome, and a 9.5mm. film, Situation Vacant. Members of the Doncaster Cine Guild visited the club recently, and an interesting discussion was held. New the club recently, and an interest-ing discussion was held. New members, with or without equip-ment, are invited to contact the newly-elected Secretary, Miss C. Blythen, 388 Abbeydale Road, Sheffield 7. Star C.C. (Derbyshire) have finished the exteriors of their first production, a boart hughesque

first production, a short burlesque documentary, and are about to begin work on the interiors. Membership of this newly-formed Club is now 15, and new members, with or without equipment, will be welcomed. Applications should be made to the Hon. Secretary, Mr. H. Murby, 95 Arnhen Terrace, Spondon, Derby.

Fourfold F.S. report that Unit

I's film, The Unsuspected, is near-ing completion, and that Unit 2's Switchback is also progressing well. Two members of local amateur dramatic societies appear

in the cast of Switchback. During in the cast of Switchback. During the recent Hendon Show the Society screened their most popular short films to several thousand people. Much interest was displayed in the exhibition of equipment at the Show, and numerous enquiries about mem-

bership were made.

Sutton & Cheam C.C. have completed the exteriors of their current production, and have commenced work on the interiors. During recent shooting sessions in Ewell Village several curious spectators were recruited to spectators were recruited to appear in the crowd scenes. Pathe SS Pan has been used for all outdoor work, and VF film for

the interiors.

All gauges were represented in over 2,300ft, of film in a recent programme of members' films. The Club reports that an 8mm. Kodascope 8/46, 300 watt, 1in. lens, a 9.5mm. Pathescope Pax, 200 watt, 2in. lens, and a 16mm. Specto, 100 watt, 2in. lens, all seemed to give approximately the same screen brightness on a 52 x 40 besded screen. Another meeting was devoted to titling, and an experiment was made to film on b. and w. stock:
"Ordinary white on black

"Ordinary white or titles were filmed on Gevaert positive film (2 photofloods 12ins. away at f/4.5) and were then developed in ordinary M.Q. developer which had already been used to develop a roll of 120 film. After fixing, the film was stained in Johnson's Cine Stain, giving a aster nxing, the film was stained in Johnson's Cine Stain, giving a very satisfactory title with black letters on a coloured background. By closing the lens iris during filming, the letters disappear, leaving just a coloured frame. As this film can be handled in a fairly bright red light, it is very easy to wind back for dissolves, and developing can be done in an open dish." open dish.

Ardleigh House Cine Group (Upminster) are working on the



What are they looking at ? You will find one of the objects of their curiosity on page 836.



This photograph and that on page 835 were taken at a recent exhibition held by Fourfold F.S. Many hundreds of questions were answered by members on the stand, and the film shows were crowded throughout the exhibition.

music and dialogue scripts for The Samaritan. The group are fortunate enough to be able to record their sound direct on to the film without the intermediary of tape, and have to call on the labs. only to marry music and visuals. Meanwhile a second unit are continuing with their 8mm. comedy, An Amateur's Guide To Clock Repairing. This latter film is to have magnetic striping, and is to be shown on a projector which a member has converted himself. The club have recently purchased two 2kw. spotlights. New members are always welcome and should write to the Hon. Sec., Mrs. K. M. Gilham, Windover, The Grove, Upminster, Essex.

Canterbury A.C.S. are in the last stages of editing Kent Yachting Week, 1953, and the sound unit are preparing commentary and effects. Meanwhile the record of 1952's event has been re-edited and re-titled, and the Scatter of the stage of t Society report an amazing im-provement. Experiments are provement. Experiments are being made by the sound unit in constructing a simple panel, and several she mixing shows are panel, and several shows are being presented in the Society's own 'Grange Studios', the construction of which is described

construction which is described in this issue. Ful. report good progress on their first production, despite bad luck with the weather. The club's new Secretary is Mr. Peter J. Kiff, 368 Court Lane,

Peter J. Kiff, 308 Court Lane, Erdington, Birmingham 23.

Kingston & District C.C.
are producing a short comedy on both 8mm. and 16mm. They report good attendances for a recent Federation postal programme and at a programme of members' films made during the New members summer recess. are always welcome, and should contact the Hon. Secretary, Miss M. E. Turner, 8 Meadowside, Walton-on-Thames, Surrey. Dewsbury & District A.C.S.

have not yet completed their first

film, The Card, a 9.5mm. comedy, as they have recently been busily engaged on transforming their new premises into a suitable head-quarters. The amount of work involved has been formidable, but a successful opening eventually took place, and caused a consider-able stir in the district. The Society received generous praise from the local and county press. A few more members can now be accepted, and are invited to contact the Hon. Secretary, Mr. N. Craig, 2 Athlone Drive, Grasmere Road, Dewsbury.

Warrington C.S. are engaged on their first animated production, an 8mm. comedy. Toys and models are being animated by the usual single frame method.

Crawford F.U. have completed 360 of the 1,000 cels needed for their cartoon, St. George and the Dragon, but no backgrounds or titles have yet been tackled. A recent visit by John Daborn and a showing of The History of and a snowing of The History of Walton have spurred the club on to greater efforts. Cutting and general "tidying" of Christopher Columbus are in progress prior to its entry in the 1953 Ten Best competition.

Rochdale & District C.S. have completed the editing of their 16mm. colour record of local Coronation activities, and are now preparing the titles. Mr. are now preparing the titles. Mr. K. Brookes, first prize winner in the A.C.W. editing contest, recently gave a talk and demonstrated stration on editing.

Haven C.C. hope to finish most of the interiors of First Aider, dealing with the work of the St. John's Ambulance Brigade, during this winter. One reel of the film has already been completed. A Club magazine has recently been started. New members are welcome, and should apply to the Hon. Sec., Mr. T. M. Jonas, 52 Lavington Road, West Ealing, W.13.

#### **Work Completed**

Hammersmith C.C. completed The Space Era on 9.5mm. and Amateur Cine Whirl 9.5mm. and Amateur Cine White on 8mm. Since the group was formed last year, four productions have been completed and the membership has doubled. Plans are now going ahead for a new film which will probably be on 16mm. 16mm.

Leeds Camera Club Cine Circle report a great success at the first showing of their thirtyminute Kodachrome film made for the "Flowers for Leeds" Committee in conjunction with the Yorkshire Evening Post. Together with a film of local Coronation festivities, the prothe duction was shown at the Town Hall on an arc projector. audience of 1,800 watched An and signified their 12ft. screen, approval of the flawless projection no uncertain manner. Publicity Secretary declares that the boost given to the Circle was more than compensation for the insomnia and nervous debility which afflicted many members as a result of the undertaking, and modestly wonders whether an audience of 1,800 at one time is a new amateur record.

Luton F.S. have shown their Council-sponsored record of local Coronation festivities to over 3,000 people during a week's public run in a local hall. The Mayor was so impressed with the film that he has sent a copy to H.M. The Queen. Approximately 1,500ft. of 16mm. Kodachrome was exposed during the fortnight's was exposed during first cameras were used to cover a wide variety of events. The edited film runs for some 45 minutes.

Greenwich and District C.C. report the completion of *The Escapist*. Plans are now going ahead for the tentatively titled *Dregs and Dreams*. Other winter activities will include an anniveractivities will include an anniver-sary evening, a public show, and a youth club presentation. Meet-ings are held fortnightly, and membership details may be ob-tained from the Hon. Sec., W. Beavan, 49 Devonshire Drive, Greenwich, S.E.10.

Triad F.U. (Nottingham) have recently held the premieres of Tyred Soles (8mm.), The Scarf (9.5mm.), and their record of local Coronation celebrations. Members are now engaged on putting the finishing touches to individual films for annual cup competition.

Monarch Pictures have had to give extra performances of Escape to Freedom, their 800ft. 9.5mm. true story of an escape from Jersey during the German occupation. Authentic locations were used throughout. The night occupation. Authentic locations were used throughout. The night scenes were successfully shot on Pathe S.S. with a 3x red plus a 2x amber filter in the same

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mount, with no exposure allow-ance being made. The moonlight effects obtained in bright sunlight effects obtained in bright sunlight are reported to be most effective. At the end of the club's second year they have behind them ten shorts ranging from 200ft. to 400ft., three newsreels and a record of local Coronation celebrations. The production of shorter films has now been abandoned—members feel that a good script demands more than three or four hundred feet. Ghost Trouble, a comedy-thriller now in production, is expected to run to about 1,000ft. As with all the group's productions, it is all the group's productions, it is being shot on 9.5mm.

Northumbria Films have made a five-minute documentary about a new spastic school near Newcastle for the annual Rag Appeal. It was blown up from 16mm to 35mm and has been screened at 17 major cinemas in the Newcastle area. One news theatre manager bought his own print and screened it for a week in his cinema.

#### **Forthcoming Shows**

The New London F.S. are presenting their current season in the National Film Theatre on the South Bank Festival Site.

Programmes are given monthly on Sunday afternoons, and reduced subscription rates are available for Special Members of the British Film Institute. It is hoped that Calvalcanti, Renoir, and von Stroheim will be among the directors represented during the present season. Other programmes are to be made up from an unusually interesting list of lesser known works.

Incidentally, the New London S. is the direct descendant of the Film Society, which is credited with starting the whole film society movement and the B.F.I. itself. It boasts a long, outstanding record of introducing foreign films which would never otherwise have reached this country. Details of membership are obtainable from the Secretary, New London Film Society, 4 St. James's Place,

Dundee C.S. are to give a public showing of two versions of local Coronation festivities, one on 8mm, and one on 16mm., on Nov. 25th. All enquiries should be made to the Society's new Secretary, Mr. T. H. Toms, 21 South Tay Street, Dundee.

#### **Notes and News**

Vanguard F.U. ask whether they can claim the title, the first amateur "weepie", for their film, A Letter To My Son. At their A Letter To My Son. At their first public showing of amateur films, this picture, which gained a four star award in the 1952 Ten Best, was a great success. Many women in the audience of over

200 were seen to be in tears.

Pinner C.S. recently presented
an Exhibition of Film Productions and had full houses at each of the three public shows. Their winter programme includes lectures, social evenings, film shows and

demonstrations.

Wimbledon C.C. have been wimbledon C.C. have been visited by Ickenham F.S. with several films, and by Jack Smith of King's College, Wimbledon, with *The Wimbledon Hill Mob* and *Time on the Run*, both of which were made entirely by and time on which were made entirely by schoolboys. A programme of films is to be presented by an Australian girl visiting this country, and talks on film production and editing, a demonstration of tape recording, and visits to Sutton Coldfield and Kingston C.C's are also among forthcoming events. New members are invited to write to the Hon. Secretary, Miss D. M. Sheppard, 35 Denmark Avenue, Wimbledon, S.W.19. Meetings are held on alternate Thursdays at 8 p.m. at The Guild House, 30 Worple Road, Wimbledon. Manchester C.S. recently held a public show featuring the Ten Best winners Out of the Blue and Handle for Scandal. Other films shown included A Good Show, Sweet Repose, Alas, My Daughter, C.C's are also among forthcoming

Sweet Repose, Alas, My Daughter, and Parcel for John, all prize-winners in the Federation's competition. Demonstrations of Grundig were given during a lecture on tape recorders by the Visual Aids Officer of Salford Education Office.

Lewes Camera Club, a newly formed Sussex group, now have their own premises, and members are busily engaged on painting are ously engaged on painting and preparing dark rooms, a lecture room, a studio, and a cinema. As soon as the premises are ready, the Club hope to give classes for beginners. Details of membership may be obtained from the Secretary, Mr. C. Parsons, 51 Hereward Way,

from the Secretary, Mr. C. Parsons, 51 Hereward Way, Lewes, Sussex.

Edinburgh C.S. ask us to mention that the postal programmes for the F.C.S. are now being handled by Mr. B. P. Winpenny of 44 Corstorphine Bank Drive, Edinburgh 12.

Lekenburgh F. S. recent that the

Ickenham F.S. report that the televising of an excerpt from the Ten Best winner, Sidetracked, aroused the curiosity of many local people who wanted to see the film in its entirety. The annual film show at Ickenham village hall thus attracted over 600 people to the three perform-ances of the Society's films. The first President, Sir Wolstan Dixie, Bt., who was elected at the recent A.G.M., has placed his home, Ickenham Manor, at the Society's disposal for future meetings and locations.

A novel feature of the winter programme is a "Purely Personal" evening once a month, when any member whose name is drawn

from a hat will have to entertain, instruct, or otherwise amuse fellow members cinematically for the whole evening. Trouble was recently experienced during a show when it was found that a tape recorder was running slow result of the low voltage (180v.) and lower frequency. loan of an auto-transformer partially rectified the situation, and during the second and third performances the frequency was stepped up. The recorder then ran too fast, but this was easily remedied by the projectionist switching from 16 f.p.s. to 24 f.p.s. for a second or two. Whitehall C.S. recently held

their 21st birthday film show, made up of members' films since 1932. Many of the appreciative audience asked to be notified of all future presentations. The winter programme includes lectures by George Sewell, Cecil Hepworth and John Daborn, and gadget demonstrations by the Chairman, Harry Walden of A.C.W's "Gadget Corner". A number of inter-club visits have

number of inter-club visits have also been arranged.

Mitcham & District C.S. have had their activities reported as front page news by the local press, and have now increased their membership, obtained more equipment, and found new club quarters. A section for associate members has also been introduced quarters. A section for associate members has also been introduced. New members are invited to contact the Secretary, Mr. F. W. Wilcox, 5 Firtree Mitcham.

Finchley A.C.S. recently saw a member's 8mm. Kodachrome record of his visit to New Zealand and Australia. The Society's Coronation film, with Koda-chrome firework sequences, has been shown to the Mayor of Finchley and the Coronation Committee. Inter-club visits have proved of value and interest to club members, and tape and wire recordings of questions fired at members of the F.C.S. Committee are to be made during

their forthcoming visit.

Lincoln Camera Club Cine Section have been experimenting in renovating a 6ft. x 8ft. screen ready for their Ten Best presenta-tion. A lecture and demonstration on tape synchronisation has recently been given by a member. Two faults have been located in members' cameras—ghosting due to tight take-up, and erratic exposure due to a faulty governor. exposure due to a faulty governor. New members are invited to contact the Hon. Sec., Mr. R. Blow, 6 Cranwell Street, Lincoln. Nottingham A.C.S. report a successful presentation of the Ten Best. A distinctive feature of the working was a short film.

of the evening was a short film taken of the audience arriving, the film being shown within two

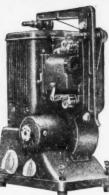
hours of being show.

Redcar C.C. had an audience of over 300, including the Mayor, officials and the local press, for recent public presentation.

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Excellent synchronisation of speech and music was achieved with two Grundig recorders, and audience was most enthusiastic. reaction The Club now boast a large membership, despite the fact that

they have been in existence for only one year. Newcastle & District A.C.A. present an interesting and un-usually varied winter programme which seems to cater for all tastes. Titling is proceeding furiously on various productions which have otherwise been completed. The opening night of the winter season opening night of the willten scale, included the screening of the N.F.B. of Canada film, The Gentle Art of Film Projection. Ironically, the scale down immedthe amplifier broke down immed iately the film began, but after another member's projector was rushed into the breach, the film was found to give an excellent guide to its subject.

contre F.U. report a successful presentation of the Ten Best, and appreciative press reports. Particular success in triple-mixing three record players was obtained.

Liverpool A.P.A. Cine Group bad a lively discussion before

had a lively discussion before details of the winter programme were finally settled. Group film-ing is difficult because of the distance between members' homes and many think it best to concen trate on individual filming and use club meetings to gain advice and experience. A Boy and a Bike, the current 8mm. production,

needs a considerable number needs a considerable number of retakes as the result of a hair in the camera gate. Recent meetings have included the projection of a new member's filmic impressions of Hong Kong, and the disamplarkation of the grant of the gra the disembarkation of the ex-Korea Cameronian Regiment at Liverpool. Because of their popularity in the past, a further series of film appreciation meetings are planned

Barnsley A.C.C., a newly-formed group, has arranged an impressive winter programme to cater for workers in all three gauges. New members are invited to contact the Secretary, Mr. H. H. Wikely, 34 Royston Lane, Royston, Barnsley.

#### From the Mags

A recent editorial in Amateur Motion Pictures, the official bulletin of the Auckland "8" Movie Club (Inc.), attacks A.C.W's criticism of their annual competition for an uncut film. "Surely," their editor insists, "an process of the uncut competition encourages the planning of a film in all details before the film is exposed. Titles, continuity and scene length must all be worked out to finish the film at the end of 50ft. Over past years competition has been very keen. Every shot has had to be done carefully, as any lapse from correct exposure might well out. correct exposure might well put a film out of the running.

"It is not suggested that all our films can be made to require no editing after processing. no editing after processing. We regard the competition as an interesting and rewarding exercise for the filmer to improve his technique. The winner of the 1952 competition who was awarded the Theorem and the standard of th 1952 competition who was awarded the Thorne cup, also entered his film, *Just Beginners*, unaltered in the Annual Competition and with it he won the W. F. Neal cup for the Best Story Film against other entries. This highly entertaining comedy film on amateur plumbing was shot in colour indoors. We wish our critic could see it and tell us how lazy R. N. Alport had been."

Writing of the Ten Best competition, the editor of Christ-church Movie Club magazine says that: "having had the opportunity of seeing the best in

says that: "having had the opportunity of seeing the best in overseas programmes, it should just about be a race, on the part of active members, to see who will be first to have their name listed among the winners of one

will be first to have their name listed among the winners of one of the world's major contests". The A.C.C. Screen, the journal of the Johannesburg A.C.C., announces a proposed debate which should give members a chance for letting off steam. The subject is 8 mm. versus 16 mm. The Johannesburg group is a The Johannesburg group is a lively lot, but one hopes that the meeting, which by now will have taken place, will not have ended in bloodshed!

#### Your Problem Here?

These are a few of the questions you have asked us recently. We are always pleased to deal with your queries, replies to which are sent by post. Please enclose 21d. stamp.

How can I ensure even results when tinting film?

Leave the film for at least an hour in the cine stain with occasional agitation and then The base side of the film must, when dry, be wiped with a very slightly moistened cloth to remove drying marks. If, as may some-times happen, there is still a slight unevenness in tint, repeat the procedure.

What is the most suitable screen material for back projection? A sheet of cellulose acetate with

one surface rendered matt with fine glass paper is probably the most satisfactory. Draughtsman's tracing linen is often used and a cotton sheet serves well if of thin

How can I split double-run 8mm.

film?
This is really a job for the This is really a job for the manufacturer or processor but it can be done by scoring the film, then bending it double along the score mark, when it will split cleanly in two with surprising ease. Simply set up a scoring device, e.g., a gramophone needle

in the exact centre of a groove 16mm. wide in a polished wood block and pull the base side of the film over the point. Practise on some scrap film and do only short lengths at a time.

Is it possible to increase picture size by fitting a supplementary to a 1" projector lens?

It is a fundamental difficulty in projection lens design to get good results at a wide angle. Best method will be to get a bi-concave supplementary lens about about 3in., and set this approxi-mately 4ins. in front of your present lens. Trial and error will show the maximum enlargement possible without serious loss in quality. It is best to obtain one or two such lenses on approval from an optician before finally deciding.

Can any still camera lens be used on a cine camera? Any lens can be adapted to

suit a camera with a smaller picture area than the lens is designed to cover, but there is a loss in quality—generally very small but nevertheless noticeable -when the lens is used for a much smaller image size than it was meant to cover because of: (1) internal scatter of light affecting the image, (2) possible effect on quality at some apertures at the very centre of the field, (3) the probability that a lens for a large camera has been designed for a larger circle of confusion than would be acceptable on a small negative.

A film I have just bought emitted a shrill sound when pro-jected and the top loop became enlarged. How can I stop this?

This trouble does occasionally occur with fresh films. Put a trace of clean vaseline on a piece of cloth and apply to the sides of the coiled film, just enough make a slightly shiny mark. T will provide sufficient lubrication to prevent the noise and in all probability the enlarging of the top loop.

I want to fit additional lenses to my camera viewfinder to cover the field of view for a wide angle and a telephoto lens.

A simple method is to set up

A simple method is to set up the camera facing a wall on which the width for the camera distance is marked and then to try a number of supplementary lenses in front of the finder until the desired field is shown. A biconcave lens will be needed to show the wide-angle lens field and a bi-convex to show the telephoto field. telephoto field.



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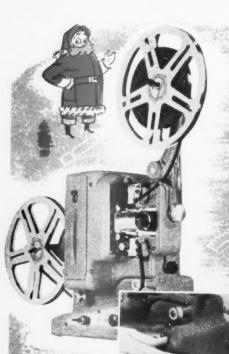
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Vintage production still from Wimbledon C.C., a lively club which celebrated its 21st birthday last year.

## TWENTY-ONE YEARS OLD

Institute of Amateur Cinematographers, 8 West Street, Epsom, Surrey, celebrates its majority.



We were celebrating a twenty-first birthday at a amous West End restaurant and had reached the coffee and liqueur stage. Liqueurs arrived that we had not ordered. Would we, said the very amiable son of the proprietor, permit him to offer them, for he had a warm regard for the subject of our celebration and he also read A.C.W.

We happily toasted the attainment of twenty-one years—twenty-one years of service to the amateur, for our party was to celebrate the majority of the Institute of Amateur Cinematographers. Naturally

and inevitably it was an evening of do-you-remembers?
"Do you remember," said the present Editor of the I.A.C. News, "that wonderful show of prize-winning films at the Dorchester in 1936? It could give points for elegance in presentation to many shows today. What a galaxy of film stars attended snows today.

"Douglas Fairbanks, Jr., was one of them," said the Editor of A.C.W. "Remember the laugh he got with the first words he spoke: 'I must apologise for any inadequacies in my speech tonight because I have had only six months in which to prepare it'

And what clusters of famous folk they had at the head table in those days! There was a time when Lord Brabazon was Chairman, and the memory Lord Brabazon was Chairman, and the memory of the presidency of the late Viscount Dunedin is still green. The guests recalled his tenure of office with affection. "We used to help him with the editing of his films," said Leslie Froude, secretary and founder member, "and personally I got quite a kick out of finding out there were some things he didn't know. We had to go carefully because even though he was over eighty he'd notice at once if even a single frame had gone." had gone.

Dropped Brick

Dropped Brick

"I'm still inclined to thank Heaven fasting that he was such a kindly personality," said the Editor of A.C.W., "because I still remember vividly a horrible faux pas I made. I don't think I've ever told this story before outside the office. It was at the time when we were getting a lot of correspondence about the legal aspects of publicly exhibiting non-flam. I suppose my excuse is the same as Gilbert Harding's favourite one: I'd had a tiring day.

"I had worked through a large pile of letters and finally came to one from Lord Dunedin. Like the others, it was about the law and non-flam and made some very cogent observations. But it seemed to me

some very cogent observations. But it seemed to me that the matter needed a closer examination than I was able to give, so I wrote him suggesting he obtained

was able to give, so I who can be suggesting he obtained the advice of a solicitor.

"Ten minutes after I had signed the letter I was idly glancing through a carbon copy of my reply when realisation burst like a clap of thunder. I grabbed the 'phone: 'At all costs stop that letter to

Viscount Dunedin!'. Messengers ran to the post department: "The Editor says stop the letter addressed to Viscount Dunedin'. Too late. The letter had been posted. Too late I had remembered

that Viscount Dunedin was a retired Lord of Appeal."
Yes, those were the days! They had glitter all right but, said the present Chairman, C. G. E. Bishop: Why, 1 "I'm sure we have more substance now. Why, I remember when in 1934 I answered an appeal for assistance with the film library, called at head office and was astonished to find they couldn't even muster

up a rewind."

The Chairman happily typifies the membership of the Institute, for he is first and foremost a lone worker who makes family records for the fun of it. His film odyssey began in 1931 with a 9.5mm. Coronet; he changed to 8mm. 17 years later, was one of the earliest members of the I.A.C. but took very little part in its activities except to attend occasional informal meetings, was elected to the Council in 1946, served on the Technical Committee (being more concerned with the mechanics of film making) and became Chairman this year.

For the Fun of It

Have there been any significant changes in the I.A.C. during all these years? Only in the outward show. The hard core was—and remains—the ordinary amateur, the man who, like the Chairman, makes films for the fun of it. In those days he probably got a little more for his subscription than got a little more for his subscription than he does now, but money bought more then than it does today. Then members got a yearbook and were issued with technical booklets. Similar publications could be made available to the new generation of movie-makers—if there were enough of them.

But there is one LA.C. service that is better now

But there is one I.A.C. service that is better now than ever it was: the film library. It is better because it has grown with the years until today it represense the largest collection of amateur films available: and although most of the films are on 16mm., there are respectable selections on 8mm. and 9.5mm. Ace Movies' *The Miracle*, for example, is available on 8mm. as well as 16mm.

a member of one of the motoring organisations needs help on the road, he can usually speedily get it from one of the scouts. If the amateur's camera jams, he can't sit down and wait to be rescued by a radione can't sit down and wait to be rescued by a radio-controlled I.A.C. flying squad. So what does he get out of membership? In addition to certain tangible benefits, precisely what he puts into it. All the officers serve voluntarily. All are amateurs like the rest of us. And in a partnership of this kind real success comes when you contribute to the common fund of knowledge and experience as well as draw on

So its strength lies in the fellowship of like-minded (Continued on page 849)

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#### TWENTY-ONE YEARS OLD

(Continued from page 847)

enthusiasts, all interested in amateur films in varying degrees but all united in agreeing that filming is fun. There was certainly fun at the birthday party, and a mood of genial expansiveness. "I think," said the mood of genial expansiveness. "I think," said the Secretary benevolently, "that we ought to remember absent friends—friends absent from the Institute, I mean. Do you agree that it would be a happy gesture if we waived the 5s. entrance fee for, say, a month?"

The party now became serious and developed into a meeting. Grave deliberation, then: agreed, agreed I So until Dec. 16th new members may join on payment of the annual subscription only. The party broke up, with amiable hopes of accessions to that larger party, while annable hopes of accessions to that larger party, the I.A.C. Of course, there is not always festivity: the Institute does its serious job with technical services, film and script criticism, insurance, legal advice and the rest. But it is good to relax for once in a while, and who will deny that the occasion demanded it?—T.P.

Cine Library PRINCIPLES OF CINEMATOGRAPHY

(By Leslie J. Wheeler, F.R.P.S., M.B.K.S. Fountain Press, 63s.) This is another of those books which Fountain rress, 03s.) Inis is another of those books which are not aimed at the amateur cinematographer but will interest him considerably: it is a comprehensive work for the professional cine technician, only a small part of it, though an interesting one, being directly applicable to the 16mm. user.

Eleven of the sixteen chapters cover 35mm. cameras

Eleven of the sixteen chapters cover 35mm. cameras and projectors and, in great detail, processing and printing, including sound printing and reduction printing. Then follow chapters on 16mm. cameras and accessories and on 16mm. S.O.F. projection; on film stocks available and their uses; and—very interesting indeed—"general trends and recent inventions". inventions

The 16mm. material is presented with a 35mm. slant, so to speak, and shows us a part of ourselves from a new angle. Incidentally, it describes some difficult effects that we tend to do better by simpler methods, a classic instance being the moving-background-to-titles detail on pages 363-364—a topsy-

turvy concept!

The admirable bibliography and index will add to the pleasures of the amateur who decides to borrow this work from his library and dip into it, which he will do with interest and with decided advantage to his cine knowledge.

Books make admirable Christmas presents for cine-minded friends. Here are details of a representative

list of recent cine books which you might like to add to

your shopping list.

Manual of Narrow Gauge Cinematography. Edited by Arthur Pereira, F.R.P.S., M.B.K.S. (Fountain Press, 27s. 6d.) This new edition represents an impressive achievement. The test is divided into three parts: Technique, 230pp.; Artistic Realisation, 150; and The Laboratory, 110. Every aspect of amateur filming is thoroughly covered-can fail to learn something from it.

Can rai to learn something from t.

How to Cartoon. By John Halas and Bob Privett,
(Focal Press, 6s.) While the animation and cartoon
enthusiast will find this book very useful, there is
plenty too for the ordinary worker. The material is clearly and logically set out.

How to Use 9.5mm. By D. M. Neale. (Focal Cine Book, 7s. 6d.). Concise but comprehensive, it will help even the beginner to produce successful edited and titled films.

Colour Cinematography. By A. Cornwell-Clyne (Chapman and Hall, 84s.) This, the third edition of

(Chapman and Hall, 84s.) This, the third edition of the standard work, details every aspect of colour cinematography. It is for the specialist rather than the average worker, but contains a great deal of interesting material for every amateur.

Exposure Meters and Practical Exposure Control. By J. F. Dunn, M.I.E.E., F.R.P.S. (Fountain Press, 35s.) This important work outlines the requirements for obtaining correct exposures, the types of meters available and the methods of using them. Meticulous available and the methods of using them. Meticulous

and scholarly, it is already regarded as the standard work.

Cine Hints, Tips and Gadgets. By Denys Davis.
(Fountain Press, 10s. 6d.) A really practical collection of hints, tips and gadgets, many of which have appeared in A.C.W. in the pages of Mr. Davis's diary. There is also much useful advice on what not to do.

Bolex Guide. By A. J. Surgenor. (Focal Press, 7s. 6d.) All phases of development of the H16 cameras, together with full descriptions of current H and L8 models, are given with comprehensive lists of available accessories.

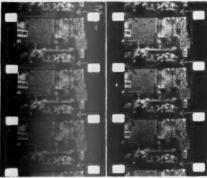
Spotlight on Films. By Egon Larsen. (Parrish, 15s.) The first part offers a fascinating introduction to film history; in part two the author has gone thoroughly behind the scenes at Ealing studios and given a full, objective account of film production. The stills are well chosen and excellently reproduced.

Cine Data Book. Compiled by R. H. Bomback.

Cine Data Book. Compiled by R. H. Bomback. (Fountain Press, 21s.) An exceptionally useful pocket size data book. Hyperfocal distance tables for a complete range of lens focal lengths are one of its features, together with an equally extensive set of field of view tables. The tables and formulae are comprehensive and easy to find.



A Bell & Howell 601 and a G.B. L516 were used for Alpha F.U's Ten Best presentation. Something of the tense feeling which this young group experi-enced during their first public show was caught by the photographer in this picture taken a few minutes before the audience were admitted.



Stereoscopic frames from street scene shots.

#### 3-D WITH EX-W.D. CAMERAS

(Continued from page 747)

trimmed, any further sequences added are maintained by the sprockets in correct relationship to the start of the film. Incidentally, this bench has also proved very useful in matching a film negative to

an edited positive copy.

It is of vital importance that the film taken by the left-hand camera should be projected by the left-hand projector, but since the difference between the two films is very slight, it is easy to get them mixed up during editing. To guard against this, a small notch has been filed in the side of the gate of one camera only so that the films automatically distinguish themselves; it is only necessary to study the sides of the frames to determine by which camera the film was originally taken, for the image of the notch appears on one film only.

We wanted a screen surface which reflected the light with the minimum of de-polarisation, and experimented with a number of types. The most effective so far discovered is a smooth ply sheet sprayed with gold size which is allowed to dry until it is tacky. Powdered aluminium is then blown on to the tacky surface and the whole allowed to dry. This surface is, of course, rather delicate, and should have a protective and dust-proof cover when not in use.

The arrangement described works extremely well, and we have experienced no trouble in keeping the films in synchronization during projection. With regard to the cameras, it may sometimes be found that one shot has one more frame than the corresponding shot taken by the other camera. The extra frame is cut out of the film during editing, the opening frames being taken as being in correct register and the extra frame cut from the end of the shot.

As in all stereoscopic work, as much of the foreground as possible should be CROOKES SOUND SERVICES

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stand out from the background.

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#### FILM MAKING BY POST (Continued from page 757)

last it came crashing down, and literally as the last leaves fluttered down, the sun

vanished for the last time.

The generally vertical angle of the tropical sun had to be counteracted by involved arrangements of reflectors. For many interior scenes, too, the sunlight had to be reflected in through windows and doors, since few of the poorer houses in Siam have electricity, and it was consequently impossible to use photofloods. During one sequence, the associate director had to position himself on the far side of a canal with a complicated reflector system with which he directed the sunlight through the windows of a house.

Basil Wright says that the most difficult shot he took was seemingly one of the most simple. This is an opening shot in the Thailand section. The camera lingers on a bed of lotus flowers which seems to typify the languors and romance of the traditional East-and then tilts up to show a broad road alive with Western cars. It was raining that day, and it was upwards of three hours before suitable light and photogenic traffic

coincided.

Surprisingly, in view of the great difficulties under which the two teams worked, they shot with remarkable economy (by professional standards!). In all, 60,000 feet of film were exposed, of which one tenth appears in the finished film. Of the rest,

almost half will be used in technical and training films for UNESCO.

Editing this film—7 hours' running time in all, half of it completely new to each director-was quite a formidable task, but orderly organising of the material ensured that it was carried out with no loss of temper on the part of either director. The film was, in fact, throughout, a triumph of teamwork, and this was no less true of the final stages than of its shooting at opposite sides of the world.

A documentary cannot be a mere collection of pictures. The material must be, in the best sense, dramatised—and dramatisation

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must not be confused with falsification. If every eye could see the raw material as clearly as the artist's, there would be no need for the documentary film-maker.

The dramatic approach is well illustrated in the linking of the sequence showing Mexican children singing with the principal yaws sequence. The preceding scenes have shown us students at work, cutting the children's hair and teaching embroidery to a Tarascan Indian woman, to the accompaniment of lyrical music on the sound track. The music ceases as a group of children troop into a building, and surround Tristan, another student.

Music and commentary give place to natural sound: 'Una, dos, tres', says Tristan, and the children sing Viva Mexico, a strident and triumphant song. There is a succession of shots in which the camera moves about the group of children, along their ragged backs, their faces—some of them are not quite sure of the words—resting on Gabrielito, the tiny son of the fisherman, who has by now been firmly established as a character,

mischievous and lovable.

"There are moments in the life of the island when everything seems to stand still . . . when everything is calm," says the commentator, quietly and easily. The camera moves about the group again, and after some shots of bystanders idly listening to the singing, again comes to rest on little Gabrielito, who is now rubbing his eyes. And then, with the audience in a pleasant, comfortable mood, their thoughts firmly fixed on this merry little child, the last note of the chorus of the song suddenly resolves itself into a baby's screams.

The effect of this juxtaposition is startling. It is, in fact, another child who is screaming, and we cut at once to a shot of a Thai baby who is suffering from yaws. The commentary breaks in, indignant: "How can you be calm when your skin is covered with painful

and disgusting growths?"

The way the film is built around the moment at which the scene changes repays analysis. Pictures, commentary, sound and music are skilfully, almost mathematically ordered around the cut from Mexico to Siam, to produce a strong emotional effect on the viewer.

Yes, World Without End certainly has its uses as an object lesson for the amateur, but perhaps more important than its practical value in this respect is the encouragement it can give you if you are a lone worker. If you feel you might have to surrender your individuality if you joined a club, you can take heart from the reflection that the pleasures of collaboration need not be denied you. Why not, like Wright and Rotha, make a film by post?

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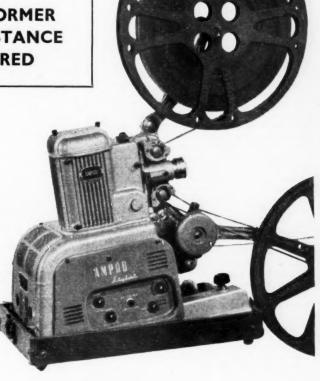
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#### AMAZING STORY OF STOCK SHOTS

(Continued from page 751)

Cheyenne, complete even to the riding closeups of Arthur Kennedy and Tom Tyler which, of course, gave the game away

completely.

More recently still, much of Dodge City turned up in Fort Worth, and Valley of the Giants was resurrected for The Big Trees, a partial re-make. Barricade, as a very much altered re-make of The Sea Wolf, presented something of a problem. The final showdown was distinguished, however, by the presence of Errol Flynn and others from Montana, of Tim Holt leaping his horse over a gate from Gold Is Where You Find It, and of sundry other "guest stars".

The big land rush sequence from Cimarron turns up regularly. Gene Autry and Charles Starrett couldn't make a move without the Indian and cattle stampede footage from Arizona. The big action-sequences from Wagons Westward and In Old Oklahoma

are familiar enough by now.

Any fight between two horses usually falls back on the old (1932) Mascot serial The Devil Horse. The simple shot of a stationary train in Utah came from Autry's Home on the Prairie of ten years earlier. When espionage agents escaped in Valley of Hunted Men, everybody from Gene Autry to Buck Jones was mixed up in the pursuing posse. A current Western, Old Oklahoma Plains, borrows lavishly from the Preston Foster-Madge Evans film, Last of the Cavalry.

Ever-rising costs of production necessitate drastic economies by small-time producers—though perhaps none more drastic than those employed by the makers of a recent series of Lash LaRue Westerns. Here the producers merely utilised an entire series of old LaRue films, and restricted their new footage to short scenes filmed in a studio.

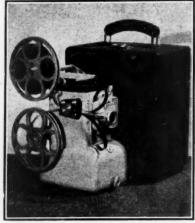
If absolutely necessary to ensure continuity, a couple of players who appeared in the original footage are re-employed for additional scenes, though careful scripting usually avoids this. In *The Vanishing Outpost*, for example, the villain Reed Howes is conveniently shot in the newly-filmed studio sequences. "My brother will take over in the raid tomorrow," he explains blandly, thus leaving the way clear for the use of a 10-minute stock sequence in which Jack Ingram plays the villain.

Most of the recent Charles Starrett Westerns have been built around stock. This is a relatively simple matter, however, for Starrett has appeared in the same garb throughout the entire series, and battled

the same villains for years.

The current Apache War Smoke has a good sprinkling of footage from Ambush and Apache Trail, of which it is a partial

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re-make. Edward Small's Iroquois Trail and Indian Scout are both built around footage from his earlier films, Last of the Mohicans and Kit Carson. Much of John Ford's wonderful Stagecoach has recently turned up in two Westerns, Laramie and I Killed Geronimo. Both of them contained the climax of the chase across the salt flatscomplete.

Occasionally the use of the stock-shot results in a real howler. The best one, I think, occurred in *The Kid from Broken Gun*. Its juvenile lead (Jack Mahoney) also appeared in the stock sequences-as one of

the heavies!

#### CUT OUT THOSE DIZZY SHOTS!

(Continued from page 781)

story, but complained that Ewan's daydream should have ended earlier. They said that the shots of him swinging from a tree were absurd and that no one would understand

I remembered the yards of film that I had wasted on these shots (his whole body swinging, his head swinging, his feet swinging, all in slow motion) and argued my case as best I could. But they would not have any of it, and so I bared my head to the demands of the box-office, and cut out the scenes. The film was indeed more effective without them. I have always found it a good plan to try out my films on the family in this way and then to listen carefully to what they say. The producer himself often cannot see the wood for the trees.

Now that the film is at last finished, I can compare it with the 100ft. of unscripted (but roughly planned) shots that I took the previous year. Ewan undoubtedly gives greater pleasure to my family and myself, and the many scripted close-ups and carefully chosen backgrounds will make it a more satisfying personal record. I can show it to an outside audience without the same certainty of boring them, and can much more readily endure seeing it projected for the umpteenth time myself. It has been a lot of trouble to make-but it has been worth it.

Why not have a try at something similar? Remember that a well planned family film often appeals more than the most elaborate melodrama, and it is the sort of film at which the 8mm. lone worker can excel.

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#### THE PROJECTOR FROM THE INSIDE

(Continued from page 763) There could be a slight tightness in the fit of the shuttle on the pins but this is very unlikely. If the trouble can be traced to this, the fit can be eased in the same way by a slight application of very fine emery cloth.

Apart from the fit of the shuttle on its guide pins and in its contact with the drunken cam groove, there is another possible source of backlash, but that must be left for discussion in the next article.

Reassembly presents no particular diffi-culty provided due note was made when dismantling of how and where the various parts fitted. The sequence to follow is the reverse of that described for dismantling.

Perhaps one point should be mentioned. When you replace the mechanism on to the main body, the two bottom sprocket gears come into mesh, and there can be some slight variation in the relative positions of the sprockets. To make sure that the stabiliser will function properly, try a portion of film before finally tightening the screws.

The instruction manual tells you to pull the film tight over the bottom sprocket and then to allow it to slip back to the next sprocket hole in the film, a distance of rather less than half a frame. If this does not appear to be quite right, raise the mechanism and re-engage the teeth of the two gear wheels to bring the bottom sprocket into the required position in relation to the one above so that the threading of the film through the stabiliser complies with the instructions

#### PERSONAL FILM

(Continued from page 784) By the time I arrived home, panic had passed. Cold logic had crept back. "Hallucination, hallucination" my brain kept repeating. I searched for Halliday's letter, but I seemed to have lost it. Then I realised-I still had the film, those four impossible reels.

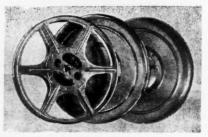
Within the familiar setting of my own attic, I was prepared to screen anything. But I need not have worried. The first shock of the opening credit, Honesty Pays, told me what was to follow. I sat through the four reels of human melodrama, so utterly different from what I had shown-or thought I had shown-earlier that afternoon.

So there it was. I had no choice but to admit that the whole vivid experience had occurred only in my imagination. The doctor would no doubt be very interested, but I would let him enjoy his Christmas first. Then I would call on him. He could at least do something for the cold I had caught tramping about the heath.

I pulled out my handkerchief. Something flew from my pocket and tinkled into a corner. I gazed at it curiously, dipped into my pocket again, and came out with a handful, a yellow handful, of gold sovereigns.

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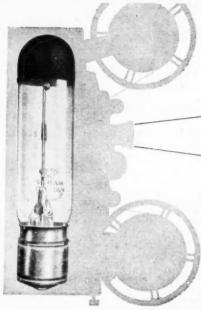
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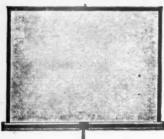
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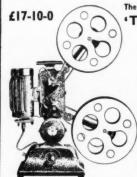
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### SOUND & SILENT PROJECTION SERVICE

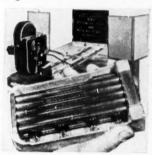
◆ After a long interval imposed by circumstances beyond our control we have pleasure in announcing the resumption of our projection service to the public in sound and silent films. Our operator will attend in the London area after 6.30 p.m., Monday to Friday inclusive with a 621 G.B.-Bell & Howell projector the excellent performance of which needs no elucidation. The show is not to exceed 3 hours and in order to make the necessary arrangements we are obliged to ask for bookings three days in advance. The screen size should not exceed 50 x 40 ins., and when booking please state if colour or black and white films are to be shown and also if the mains voltage is A.C./D.C. Our charges, exclusive of transport which counts as extra are :— 16mm. Sound, £7 10 0, 16mm. Silent £4 10. Our operator will be in complete charge and attends in all instances.

# confinetial ther

"Multum in parvo" was surely never more accurately applied to anything in the cine sphere than to the Vebo Combination Titler which, as our illustration shows, packs into pocketable compass. Small though it is when collapsed the Vebo is nevertheless superbly efficient, and as a matte box, for 'professional effects', is as effective as in its main role. No cine man, least of all the one who "titles as he goes" should be without the

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IAMM. SECOND-HAND		_	
	149	10	
Kern Paillard 3" f/2.8 Yvar, case			0
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Kodak 15mm. f/2.7, focuses down to 6"			6
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Kodak 41" f/4.5 Telephoto, focuses down			
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down to 5ft	£22	10	0
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1"f/1.4 T.T.H. Ivotal, coated	£32	0	0
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18" f/1.9 T.T.H. Super Comat	€25	4	8
	€33	2	6
	£15	15	4
11" f/4 Dallmeyer Popular for Sportster		15	9
12 Il manuscher . obores tot oboresees			

### PROJECTION EQUIPMENT

I6mm. G.BBell & Howell "613", 750w. lamp, 800ft. arms, still and reverse movements, transformer G.BBell & Howell "621" sound on film, 2 cases, 12in. speaker, forward, still and	€87	10	0
reverse movements, 750 watt lamp, transformer, etc., complete Eumig P.25, 8mm., 500 watt lamp, all	€264	0	0
refinements, incl. case and resistance	£69	8	0
16mm. and 9.5mm. Specto, 500 watt lamp, built in resistance, 800/900ft. arms	€56	0	0
16mm. Specto, 500 watt lamp, built-in resistance, 800/900ft. arms	£48	10	0
8mm. Specto, 500 watt lamp, A.C. or D.C., 800ft. arms 8mm. G.BBell & Howell "Screen-			
8mm. G.BBell & Howell "Screen- master" 606, 400 watt lamp, still picture device, 400ft. arms			
8mm. Paillard-Bolex M8R, 500 watt lamp, built-in resistance, 400ft. arms			
Sportico Rewind Heads, 8, 9.5 and			U
Gnome Magic Cine Titling Sets, over 360 pieces, plastic, self adhesive, obtainable	£I	4	0
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